MACHINE KNIT TODAY

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TODAY'S TECHNIQUES, PATTERNS AND KNOW HOW FOR ALL MACHINES

FEBRUARY 1994 £1.70

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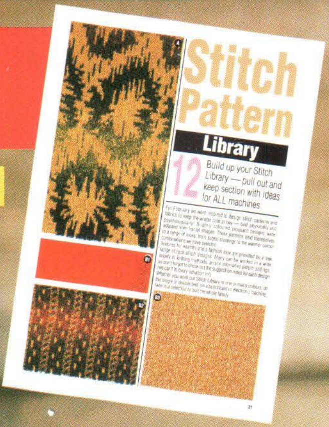
STITCH PATTERN LIBRARY FOR ALL MAKES AND MODELS OF MACHINES



Stitch Pattern Library

12 Build up your Stitch Library — pull out and keep section with ideas for ALL machines

STARTING OUT

FOR NEWCOMERS TO PASSAP/PFAFF KNITTING

INTARSIA

FOR THE '90S NEW ILLUSTRATED SERIES OF TECHNIQUES AND INSPIRATION

SPECIAL OCCASIONS

MAKE AN HEIRLOOM GIFT

WIN

COLOURFUL FORSELL YARNS

MACHINE KNITTING NEWS

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COLOURFUL YARNS FROM FORSELL TO BE WON

1st Prize: £150 x yarn

2nd Prize: £100 x yarn

3rd Prize: £50 x yarn

COMPETITION

Forsell have been spinning yarns for knitwear since 1835 and the firm is still owned and managed by the Forsell family. All the wool mixture yarns are spun and dyed at the factory in Leicester.

Nearly all the yarns in the range are produced by Worsted Spinning systems, using long staple fibres which are combed. The resultant fabric is long wearing and has a clear stitch definition. Only quality dyes are used, which give excellent washing fastness.

Forsell yarns are available at many wool stockists. Our three prizewinners will have the opportunity to sample these quality yarns for themselves — with prizes of £150, £100 and £50 to spend on yarns respectively.

HOW TO ENTER

Simply unscramble the anagrams below to find the names of various yarns in the Forsell range. Write your answers on a postcard or on the back of an empty, sealed-down envelope, together with your name and address and post your entry to: MACHINE KNIT TODAY/FORSELL COMPETITION, LITHARNE LTD, PO BOX 9, STRATFORD-UPON-AVON, WARWICKSHIRE CV37 8RS. Closing date for receipt of entries is Monday 28 February 1994.

1. **OPT URIPRO**
2. **TANYOB OLOW**
3. **CHOUT FO LISK BLEDOU TINGTINK**
4. **PERUS BEDMOC TOCTON**
5. **PERASHWUS**
6. **ROCCOIS**
7. **PERUS FAWOSTER**
8. **REPU WEN OLOW**

RULES

Prizes will be awarded to the senders of the first three correct entries checked after the closing date and will be allocated in the order they are drawn. Prizes must be accepted as offered and no winner may receive more than one award.

Entries received after the closing date or not complying with the rules and instructions exactly will be disqualified. The competition is open to all readers resident in Great Britain, Northern Ireland, Channel Islands and Isle of Man, except employees (and their families) of Litharne Ltd, the printers of *Machine Knit Today*, or T Forsell & Son Ltd.

Decisions of the judges and the Editor of *Machine Knit Today* will be final and legally binding. No correspondence can be entered into. Winners will be notified and the result published in a future issue of *Machine Knit Today*.

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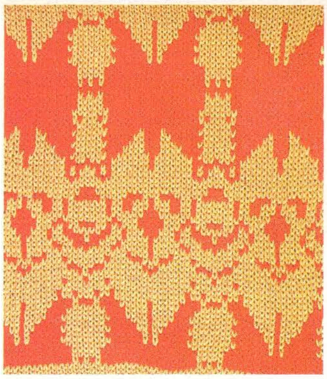

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Machine Knit Today
is published monthly by
Litharne Ltd, PO Box 9
Stratford-upon-Avon
Warwickshire CV37 8RS
Advertisements: 081-807 1185
Administration/Accounts/
Subscriptions:
(0789) 720604
Fax: (0789) 720888

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Margaret M. Brossart
Knitting Machine Centre
5442 Cannas Drive
Cincinnati, Ohio 45238, USA
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Canadian Distributor
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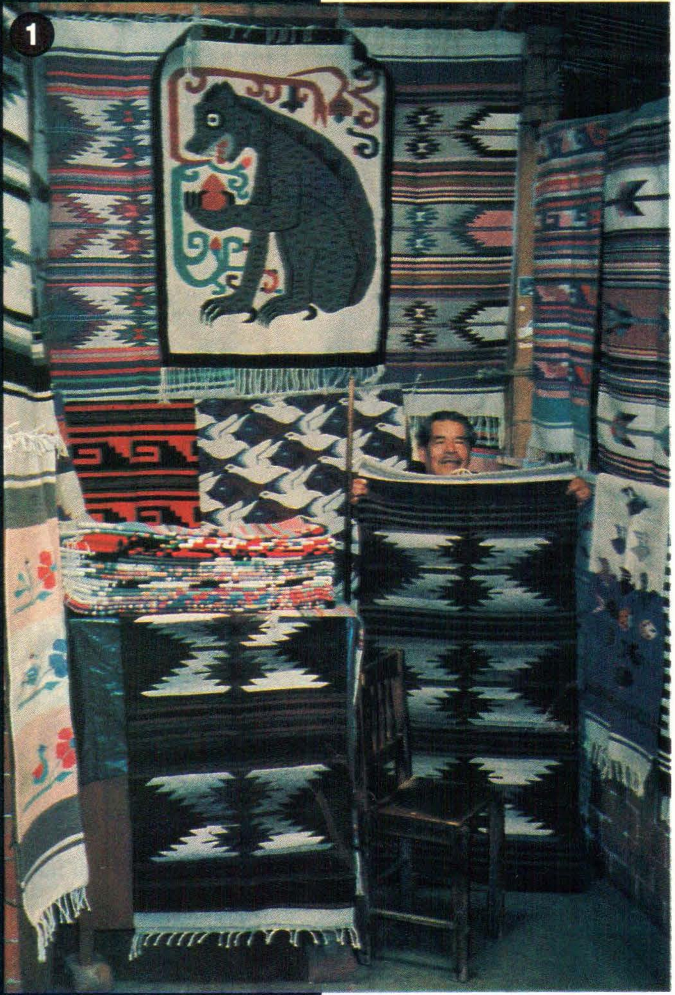
ISSN 0968-4638 (UK)
ISSN 1019-7508 (S.A.)

Machine Knit Today is published by Litharne Ltd. and printed by Acorn Web Offset Ltd. Distributed by Comag, Tavistock Road, West Drayton, Middx (telephone West Drayton 444055). All information, prices and patterns in this issue of Machine Knit Today have been carefully checked but, whilst all the material has been written in good faith, the publisher and his staff are unable to accept any responsibilities whatsoever and by whosoever caused. Whilst all care is taken, no responsibility can be accepted for the safe return of manuscripts, designs, garments and photographs etc. Any rates etc, were correct at the time of going to press. Colour reproduction of garments is as accurate as printing will allow. This statement does not constitute any part of an offer or contract. All advertisements contained in this magazine have been accepted on the understanding that any description of goods, services etc are accurate and true. Whilst every effort is made to ensure that information given is correct and reliable, no responsibility can be accepted by the publisher nor any person in its employment nor any guarantee given in the case of any dispute or claim. Any goods or services supplied under any of the advertisements published are not the responsibility of Machine Knit Today. We will, however, investigate any complaints. No recommendation on the part of the publisher is to be implied. It is advisable to check prices at the time of ordering goods etc. All rights reserved. No part of this magazine may be reproduced or utilised in any form by any means, mechanical or electronic, including photocopying, recording, or by any storage and retrieval system, without the prior permission of the publisher. Litharne Ltd copyright © 1994.

Linda Jackson of Artika Designs took a Mexican holiday last year, and shares with us the impact of the textiles she saw

TEXTILE ARTS IN ME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Examples of the textile arts greet you from every corner in Oaxaca (pronounced Wa-ha-ka) the centre of artesanias (crafts) in Mexico. Here 20th century Oaxacans continue a long tradition of weaving, dyeing and embroidery, some dating from earliest Indian origins, others developed from Spanish colonial influences.

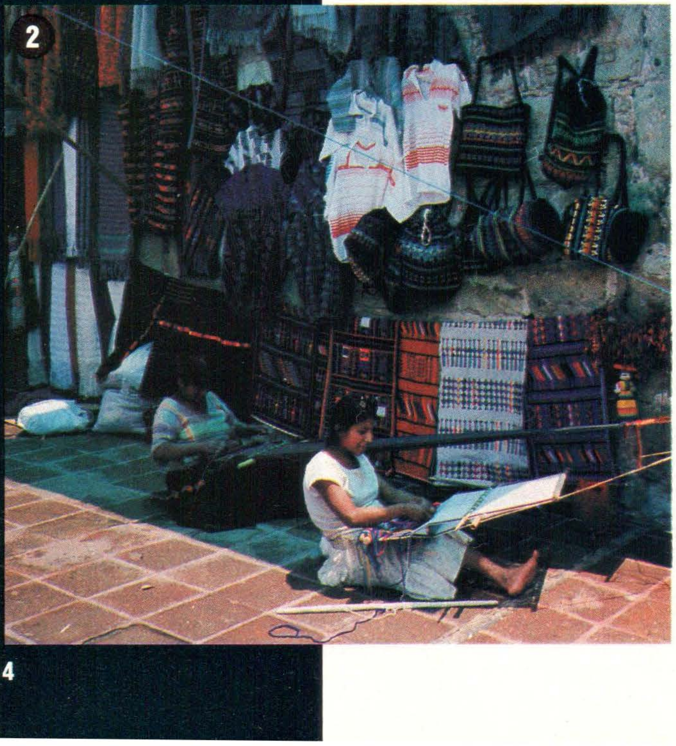
FAVOURITE CLOTHING

Women can be seen everywhere wearing the traditional white huipil, blending in comfortably and easily with women in the short skirts and jeans you would see on any European and north American city street. The basic huipil is just a shift made from straight lengths of cloth, often seamed in the middle, with a hole for the head, and joined up at the sides below the arms. This ingenious garment can be worn by women of all ages and sizes on its own or under a wrap-around skirt secured with a colourful woven belt. The glory of the huipil however, is the embroidery which adorns it — quite often a profusion of vivid colours in the traditional patterns of the particular area of the maker.

FROM TRIMS TO BABY CARRIERS

These huipils and the shorter blouses based on them are now often trimmed with fine crochet work round the neck and sleeves and are displayed on market stalls everywhere (see Picture 2) along with traditional cloths and table linens. These are made of the narrower textiles woven on the indigenous waist or backstrap loom by Indian women living in the surrounding villages. (A backstrap loom is formed by anchoring the warp threads to a post or peg at one end and securing the other around the waist). There are an infinite number of cloths on display, all of which are used for a variety of different purposes — to cover piles of

3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XICO

freshly made tortillas in the popular restaurants around the main square and the markets, thicker smaller versions to serve as place mats, and most importantly, lengths of woven material with fringes at both ends which are used as baby carriers. These are tied diagonally across the chest like a postbag and the babies sit or sleep comfortably wrapped onto the wearer's back with their eyes just above shoulder level. We didn't see a single pushchair, pram or buggy during the entire week we were in Oaxaca!

COLOURFUL ACTIVITIES

The whole town is alive with everyday textiles in glorious colours being used by everyone for every conceivable purpose, and to add to the interest, everywhere you go you see people weaving and crocheting. Supple Indian women perch on their heels in quiet corners in the streets and beside market stalls, belt looms strapped around their waists, working away and chatting amongst themselves. Behind one stall the weaver's baby was swinging happily away in a tiny woven hammock strung up to the posts of the stall. (Perhaps we should try this at the NEC!)

DRESSING UP

Although many of the everyday articles are breathtaking, there are some traditional costumes which are definitely reserved for fiestas and special occasions. One of these is a dress of black velvet heavy with embroidery and edged with ruffles of pleated white cotton broderie anglaise evocative more of Hispanic than indigenous Indian traditions (Picture 3).

EVOLVING TRADITIONS

For me, however, the crowning glory of the craft work is the beautiful handwoven rugs which tourists flock to the town and outlying areas to buy. While these were traditionally made on backstrap looms in strips and sewn together like many of the cotton goods, the arrival of the Spanish saw the introduction of wide pedal looms which meant that wide carpets could be woven all in one piece. Up until fairly recently mixtures of wool and acrylic fibres and brightly coloured chemical dyes were used widely by most of the weavers, but in recent years there has been a movement back towards pure wool and natural plant dyes encouraged, I suspect, by the growing demand for these by American tourists, who are major supporters of the carpet weaving industry in Oaxaca. The natural colours come from natural indigo, and vibrant red from the cochineal beetle, together with browns, greens and so on from other plants and barks.

In many of the carpet sellers' shops the carpet and textile weavers and dyers all work in the back room (Picture 4) and the air is filled with the gentle clack of the wooden bars rising to lift certain threads for the shuttle to pass through. Hanks of wool (and sometimes wool/synthetic fibres) hang to dry or lie steeped in the dye bath. Many of the carpet designs are traditionally associated with a particular area, but amongst these hang a host of cheerfully pirated Esher and other designs of modern inspiration which are sought after by Californians and Floridians to fit in with the decor of their rooms at home.

All over the town there are inside and outside markets where woven carpets and rugs are piled up and hung from rafters and ropes to attract passers-by (Picture 5).

SKILLED BARGAINING

It is usually prudent to spy out those you like from a safe distance before entering into the merchant's territory. Once inside, before you know it every carpet will be unfolded and laid out before you and bargaining will be in earnest. Halfway through the process it is usual to be asked: "How much do you want to pay?" which, if answered, cleverly presupposes that you want to pay something, and narrows the issue down to how much you will pay rather than whether you want to buy at all! (Must remember this at the NEC!)

After many enjoyable hours in innumerable markets we ended up with the carpet, held up by its maker Sgr José Laso Hernandez of Teotitlan del Valle (Picture 1), which now hangs in splendour on our dining room wall reminding us of another world.

Note: All the photos were taken with the consent of the people involved (and in some cases in consideration for a small payment).

EDITOR'S LETTER

I've heard it said on many occasions that colours can affect our moods (not that there's any colour they could paint a dentist to stop me quaking!) Well, we're hoping to affect yours this month — for the better, with a rich, warm colour palette in our garments and stitch designs!

Never mind the weather, cheer and warm yourself up by knitting a stylish his and hers set. Make 'him' the Fair Isle cardigan and then make yourself the matching Fair Isle sweater. These two designs are for an electronic machine, if you have a punchcard model, take a look at the stitch patterns we published in the December Stitch Library — there were some suitable and similar all-over patterns there — so you may find that you can adapt the garments to suit your machine! We've already done this for you in a colourful lady's sweater which has stitch designs for both punchcard or electronic machines. Garter carriage owners can think ahead to spring and get ready by knitting our Cornish Fisherman style sweater — suitably styled and sized for either sex. This month, the great outdoors is more likely to be faced in a chunky design. We've a super intarsia tunic for you, easy to knit and wear — it even has its own matching bobble hat for cosy co-ordination. A novice knitter can easily make a stylish garment using our 'Adapt-a-Pattern' ideas this month — its useful trim could be used on lots of shapes and in many different ways. E6000 owners have not been ignored, with their own tuck rib cardigan to snuggle into.

You'll need a rest after all that knitting, so curl up by the fire and flick through the latest to read in 'Books, Bytes and Stitches'. Picture yourself in the sun as you share Linda Jackson's textile memories from Mexico. Think about Betty Abbott writing from the warmth of New Zealand when you take a look at some of the neck trims she has devised for us in 'Master Class'.

If you're a computer user, then don't catch a virus — Irene Krieger describes the symptoms and the cure! New to Passap/Pfaff knitting? — then 'Starting Out' is just for you. Always fancied intarsia knitting but decided it was too difficult? 'Exploding the Myth', the start of a new series on intarsia for the '90s should give you the confidence, ideas and techniques to begin. Garter carriage users can learn the right way to stop and start and explore some attractive fabrics with Joyce Schneider's 'The American Touch'. Anyone looking for fabric inspiration will gain ideas from Ruth Lee's new 'Form and Texture' series.

Talking of texture, that is the theme for many of the designs in this month's 'Stitch Library', where you should find patterning inspirations whatever make or model you own. A garter bar can enable you to make a wealth of textured fabrics, and Pauline Falk introduces more new stitch patterns using it in 'Falkberry Stitch'.

If you haven't got to grips with your 'Knit-Contour', then don't miss 'Simply Silver' as Maggie Dyke describes the basics. Not sure how to make neat buttonholes in rib? We've answered readers requests this month, with two simple methods in 'Step by Step'. Do you have a special occasion coming up this year? Take a look at 'Special Occasions' for an idea for a delightful sampler keepsake that is sure to be treasured. There's more to learn and more to do than ever this month, as our series on 'Double Jacquard' takes a look at how computer programs tackle the topic.

If you want to know what's happening in the machine knitting world in your area, or why your machine doesn't like living in the sitting room, you'd best check out the 'Knitter's Diary' and 'Machine Works' respectively.

In fact, there's so much to make, do and read in this issue, I'd best stop nattering and let you get on with it, or it will be March before you've finished!

Carol

COMPUTING FOR MACHINE KNITTERS

WHEN A VIRUS STRIKES

ONE WOMAN'S STORY

A tale of fear and horror from Irene Krieger!

By the dramatic title, you will probably have guessed that I am not talking about the type of virus that invades your body and gives you a sick feeling in the pit of your stomach, a thumping headache and the tendency to break out in a cold sweat. No, I am talking about a dreaded computer virus, though true to say, the effect on me was almost exactly the same.

Before anyone gets frightened and is tempted to stop reading, this story has a happy ending, but let me take you back to the beginning... There I was, minding my own business when my computer developed a fault, well two actually. Even with no knowledge of computer workings, it was obvious that these were to do with the computer itself rather than the programs I was running. One was that it made a funny sparking noise when I turned it off which got worse over the weeks and the other was that suddenly the screen became very bright and the brightness control didn't have any effect. It was obvious it needed a computer doctor. Whilst it was there, it seemed sensible to have another couple of things sorted which were to do with the way the computer was originally set up. You know the type of thing — they ask you what you want and as you haven't a clue you go with what they suggest and six months later you wish you'd asked for something else. Whilst that was being done, it also seemed the right time to upgrade to DOS 6. I was warned that what I was asking them to do would mean that they would have to wipe my hard disk clean but as I had made a full back up only that morning, I was not worried.

AFTER THE OPERATION

Three days later, I picked up my little darling from the computer hospital and took it home better than new, or so I thought... My first job was to restore all my programs. The hospital would have done it for me, but I would have had to pay their hourly rate and if I could manage it myself, I would save a bundle. Before I started to restore, I thought it wise to make a back up of what was on, basically just DOS 6, on the basis that if I made a mess of things I could always go back to square one and start again. I needed to format some discs for this back up but the computer did not want to know. In the normal way, I don't really get involved with DOS commands because I have set my system up so that everything, even formatting disks, is activated by clicking on to an icon. This being the case, I blamed myself for the problem. I assumed that I had typed in the wrong thing. After a few more attempts, I abandoned the idea of formatting until I got my system reinstalled when I could go back to my familiar point and click method.

ATTEMPTED RESTORATION

I have a very easy to use program for making the back ups and this also allows me to restore very simply — except in this case it wouldn't do it. It kept asking me to put in the last disk of the back up and when I did, it said that this was not the last disk. I tried the last disk of a previous back up with the same results. I then took out a disk that I knew was OK, one of the Creation 6 patterns, and asked my computer to give me a list of everything on that disk. It dutifully listed all my C6 patterns but when I asked it to do it a second time, it just gave me gibberish. I was starting to get very, very worried. It was obvious that I had come to the end of my extremely limited abilities. I had no idea why chubby cheeked, angelic little friend had suddenly become the daughter of Satan!

DEPTHS OF DESPAIR!

It takes a lot to make me cry, but I can tell you this came close. I really thought that for some reason my back up copies were corrupted. Losing the programs themselves did not worry me, except for the inconvenience, as I had the original disks — but I could see months of my own work disappearing over the horizon. I went upstairs with my bottom lip trembling, feeling like a child whose rabbit had died and related the sad tale to my husband. I don't know what I thought he could do about it as I am the computer operator in the family but he is very good at a cuddle and comforting words. We both agreed that the only thing for it was another trip to the menders.

THE DIAGNOSIS

Thankfully, it behaved in exactly the same way when I took it in and the computer doctor didn't know what was causing it either. You have no idea how relieved I was to hear that. I would have felt really stupid if he had said: "Ah yes, but you have to do this and this first". Part of me knew it couldn't possibly just be my inexperience but the other part was thinking it probably was.

Three days later, when I went to pick it up I was greeted with the news that I had had a computer virus called 'Joshi'. By coincidence I happen to know a Joshi, but there was no way that the caretaker of my sister's block of flats in Osaka, Japan could possibly be responsible. At least the thought of that made me laugh because once again I was rather close to crying. The man at the menders was very kind and patient and explained that they had cleaned it off the hard disk but it was now up to me to go home and check all my floppy disks with a virus checker before restoring my programs. This threw up something very interesting. Each and every disk I had used on the morning before I took it in to be mended was clean except those few I had put into the computer in an attempt to restore my programs. In addition, a copy of the back up program disk I had used that morning was clean, indicating that the program disk must have been clean at that time. The same program disk was infected by the time I took the computer back the second time. It had not been anywhere in the interval but in my disk box and in my computer. Whilst you can never be one hundred per cent certain about these things, the evidence very strongly suggests that my poor little computer picked up the virus whilst it was at the menders. Certainly not what I would have expected, especially as I have always been so careful in this respect.

AWAITING ARMAGEDDON

I am, by nature a fairly cautious person. My relationship with my computer was very new at the time of the Michaelangelo virus scare. You will probably remember that you could not turn on the television or open the paper without being faced with horror stories of what was likely to happen if and when it struck. I must say it put the wind up me. I went straight out and bought a virus checker. On the day it was due to 'go off', I felt like someone watching a child playing with an invisible balloon — you don't even know for sure if it exists but if it does, it is only a matter of time before it bursts and then you are going to jump out of your skin with fright, even though you have been waiting for the bang all along. Nothing happened to my computer but since then, you could say I am almost more careful with my computer than with my digestive system. I will eat virtually anything but I never, ever feed my computer a disk without checking it out for viruses first. I think that is why I was so upset. It just didn't seem fair.

THE NATURE OF THE 'BEAST'

What is a computer virus? A virus is a nasty piece of software, written I suspect by a nasty person. The sole purpose of a virus seems to be to reek havoc. Being a type of 'program', it makes the computer 'do' things, all of which you would rather it didn't. Viruses only affect the memory or brain part of the computer. They cannot make it explode, burst into flame or do anything that causes physical damage but they make it destroy or change information that has been stored, forget that it can read disks, bring up a message on the screen, lock up the keyboard and other 'fun' things. Not all viruses are seriously nasty. I read of one that made the computer beep out Yankee Doodle Dandy at five o'clock every evening which was probably funny the first ten times, but extremely irritating after that. Rude or even downright obscene messages flashed up on the screen seem to be popular with virus writers. What is nasty about viruses, even the non-destructive type, is that they are sneaky. They hide in amongst files so, unless you know what you are looking for, everything appears normal. Some work immediately, others are activated only when the infected file is used or by a particular set of circumstances such as every thirtieth time the zero is pressed or something equally bizarre. Like medical viruses, they are highly infectious. Most are written so that they copy themselves without the computer doing anything special. If an infected floppy disk is used, it usually infects the computer's hard disk which is then likely to infect any floppies used by that computer from then on. If one of these is used in another computer, it gets the virus as well and so on and so on.

THE CURE AND THE LESSON

Having been cleaned, you will be pleased to know that my computer was back to its normal cherubic self again. My anti-virus program was able to remove Joshi from the disks he had infected and I didn't lose a single file. In the process, I learnt a few valuable lessons. I learnt just how important it is to keep an up to date back up not just of letters and patterns but of the whole system. I have always made back ups but I must admit not terribly regularly. I work on a two copy Mother-Daughter system. My dealer made my first full back up of my system, the Mother, and then a couple of months later, I made a second back up, the Daughter. The next back up was made using the original Mother disks, so these now became the Daughter and the previous back up the Mother. It sounds complicated I know, but this way, if one back up fails, is lost or whatever, there is another one to fall back on. Losing a bit is preferable to losing everything. I now also keep copies of my work on a daily basis. I keep a floppy disc next to the computer and when I have finished for the day, I make a copy of whatever I would not want to lose on to it.

KNOWLEDGE AND PROTECTION

It forced me to read the virus checker manual from start to finish and now I know what to do if I suspect it has happened again. First of all, just because the computer is behaving strangely, it does not mean a virus is responsible. All computers behave strangely at times, especially when you have a new program and it is getting to know your funny little ways. There can be all sorts of other reasons such as problems with hardware (a component failing), problems with software (the program freezing up for instance) or operator failure (that's you and I doing the wrong thing).

It also taught me that there is quite a lot I can do to protect my computer from future infection. Using the virus checker regularly is one thing, but perhaps more importantly, I know not to assume anything. I should have checked the computer when I got it back from the menders as a matter of course. This would have caused a few problems for me though because I had stupidly installed my virus checker on the hard disc, and had not got a useable copy on a floppy disc. As they had erased everything from my hard disk, the useable virus checker went with it. I still had the original disk but the program is in compressed form and cannot be used until it has been decompressed. Luckily, I could go across the road to another computer and do this so I could check my floppies. Now I have the virus checker on the hard disk because it does make checking floppies quicker, but I also have a copy on a separate floppy disk so that I can check the hard disk from time to time. I now know to check my own disks if they have been out of the house and if there is even the remotest chance they have been in any other computer. Better safe than sorry.

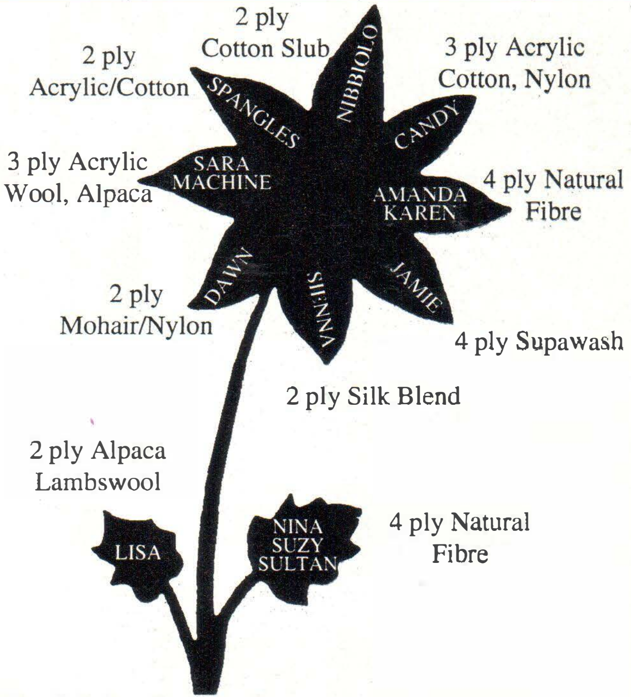
FLOPPY PROTECTION

I now write protect any new floppy disk I put into the computer even if I am going to run it through the virus checker. This is rather like removing the tab from an audio cassette and means that you can read the information on the disk but not add any to it. Write protecting will not protect my computer if the disk is infected (but hopefully the virus checker will alert me) but it does stop any virus on my computer copying across to the floppy. This is particularly important for the virus checker disk as it is just as susceptible as any other. All my disks are write protected unless I am specifically using them to put information on and only then.

DON'T PANIC!

I also learnt not to panic at the thought of a virus attack. My virus checker manual says that more data is lost through panic deleting of files than through the actions of a virus. Did I panic when I had a virus? I did not — but only because it never occurred to me that my problems might have been caused by a virus. Had I known, I am fairly sure I would have been running around like a headless chicken. However, now that I know it can be dealt with, I also know not to panic. If I cannot deal with it myself, I can always resort to cheque book computing. That means I fling money at the problem and someone else deals with it — expensive but effective.

Finally, perhaps the most important lesson I learnt was that a virus is just another computer problem. Inconvenient as they may be, nobody dies. There is always a way around it or out of it. I do what I can to protect my computer but otherwise I just carry on and enjoy it. After all, that's what I bought it for, not to worry over.



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THE Designer LOOK

Creating texture and form on the knitting machine — the first in a mini-series by Ruth Lee

In recent seasons, it has become apparent that textured knitwear has undergone something of a revival, which encompasses both high street fashion and the more exclusive knitwear shows. Interesting stitch structures vie with each other in unusual combinations of natural and man-made fibres, in both hand and machine knitted fabrics.

In this new series of 'The Designer Look', the main methods of creating texture on the knitting machine are explored and sampled, and cover both hand manipulated and automatic stitch patterns.

AN OVERVIEW

Examples include single and double bed knitting techniques, and cover knit and purl facing fabrics; slip, tuck, knitweave, mesh and lace structures; plain and fancy ribs; hand-tooling and experiments in which pattern and texture are combined in one surface. Many of the examples given can be adjusted to suit most types and gauges of knitting machine, although some of the more advanced double-bed techniques, such as heavily embossed tuck and slip stitch patterns, may be more successful on a true V-bed machine, such as the Pfaff or Singer. However, simplified versions are quite often possible on the standard double bed machine, and can be surprisingly easy to knit once the main features of a particular stitch pattern are understood (patterned ripple stitch, which features in a future article, is a good example). You will need to experiment with the capabilities of your own particular brand of machine. You may surprise yourself at the untapped potential available to you!

In this first article, the focus is on relatively simple stitch structures, which rely on interesting combinations of yarn for their effectiveness, and are based on simple striped patterns. Future articles explore progressively more advanced techniques, building upon experimentation featured in the preceding month.

The final sample collection in this series draws together various double bed structures, to give form, shape and texture in a single piece of knitting. It is here that the design potential of knitting comes into its own. Three-dimensional form and surface texture can be fully integrated in the construction of garments and accessories.

Inspiration for textured knitting is also investigated, with examples of potential source material, and simple methods of representing texture on paper. This should give you scope for developing your own textured surfaces from scratch, and enable you to visualise ideas for future projects.

TEXTURE

In the context of knitting, texture refers to the surface qualities of the fabric. This will be the outcome of a particular stitch structure, gauge or tension and the feel of a specific yarn. Many permutations are possible, even within the confines of a very simple stitch pattern such as stocking stitch for example. This may be an open or dense fabric depending on the tension used and the size of the yarn, which in turn will be affected by the type of fabric being knitted and whether (in this case) the purl or the knit face of the fabric is used (see Sample 1).

CHOICE OF YARNS

Yarns can be described as (for example) shiny, rough, smooth, coarse, fine etc, and can be regular or irregular in texture. These properties may derive from the natural texture of specific fibre types, such as silk, cotton, wool and other hairy fibres (camel, angora and so on).

Fibres within each main group will also vary in texture. For example Botany or Merino wool is smooth and soft to the touch. Shetland wool feels fuzzy and fairly soft. Lambswool is both soft and fine, whereas most wool carpet-type yarns are strong and coarse. Additionally, wool can be either woollen or worsted spun. Woollen yarn is more fibrous than worsted yarn, the latter appearing much smoother to the touch.

The other important factor which influences the texture and handle of any given yarn is the type of twist used in the spinning process. For example soft, soft-twisted yarns include Shetland and Icelandic wools. Medium twists can be found in worsted sock yarns, while crepe and corded cottons have high twists. Finally, fancy yarns can be developed during the spinning process. Examples are bouclé, gimp, loop, nub and snarl yarns, slubs, spiral yarns, chenilles and brushed fibres. The yarn firms listed at the end of this article offer either a wide range of natural and man-made fibres, or specialise in a certain type of yarn.

Each yarn can be knitted singly as shown in Sample 1, or single ends can be combined and run together through the tension assembly, to form a new composite yarn. Sample 2 shows some of the possibilities for developing your own yarns from off-the-shelf stock. Of course, if you own (and can use) a spinning wheel, you can design your own yarns from scratch.

INITIAL EXPERIMENTS

Sample 2 was knitted on the Brother chunky gauge machine, using the plating feed at MT 8. Each stripe contains three separate ends of yarn, divided up into a single end and group of two ends; their position in the yarn feed, and the grouping of yarns, are varied throughout.

Yarns include Yeoman's ochre Chenille, ribbon yarn and gold Janeiro, a red mercerised cotton from Many A Mickle, and a yellow Tussah silk from Texere.

DIAGRAM 1

Try both arrangements A and B

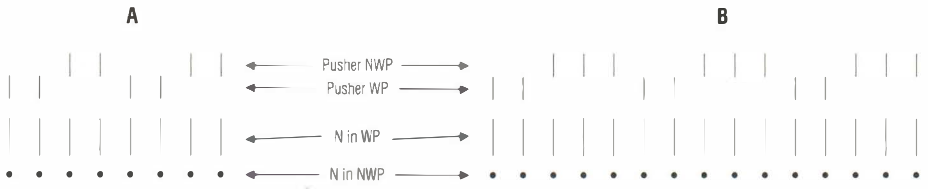
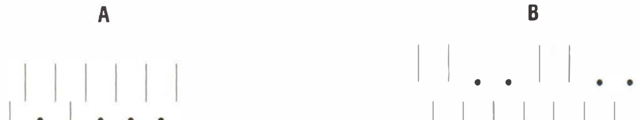
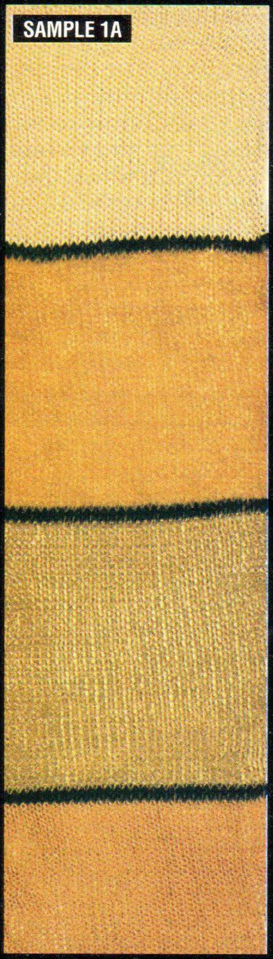
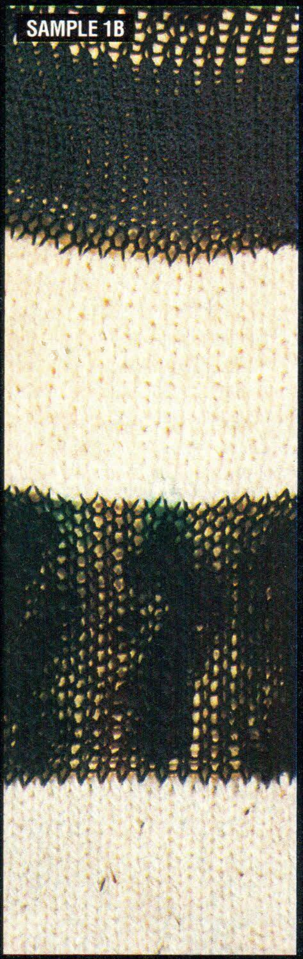
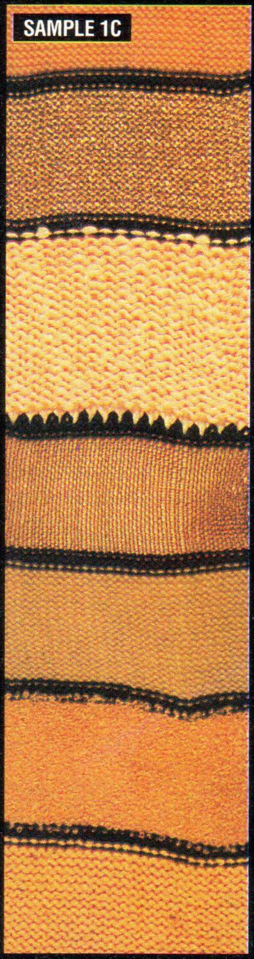


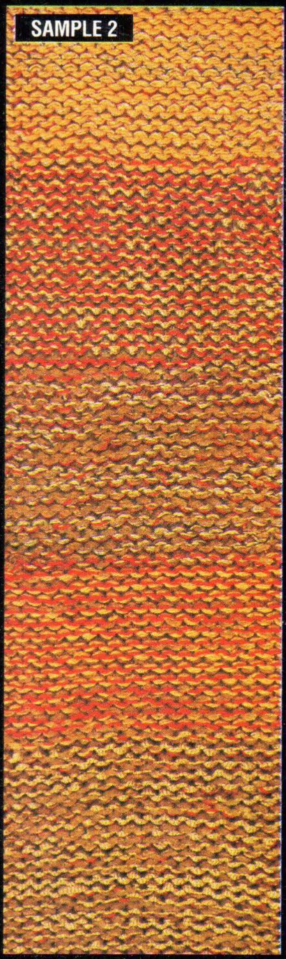
DIAGRAM 2

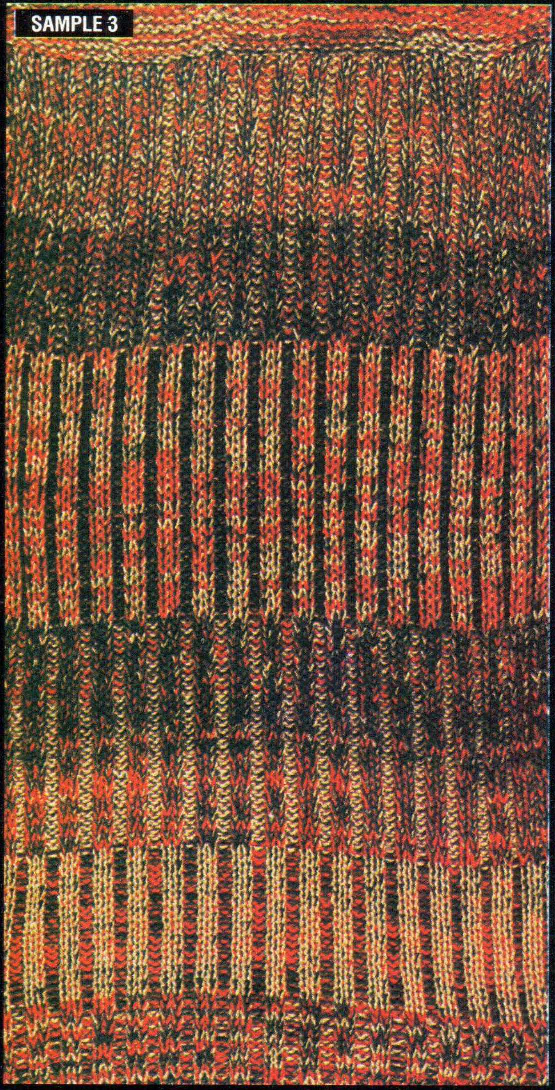


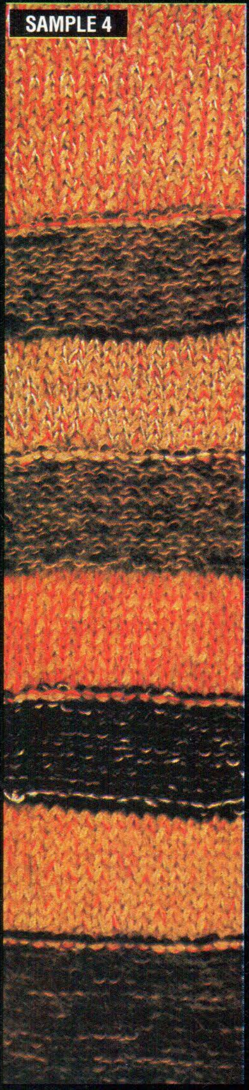

SAMPLE 1A

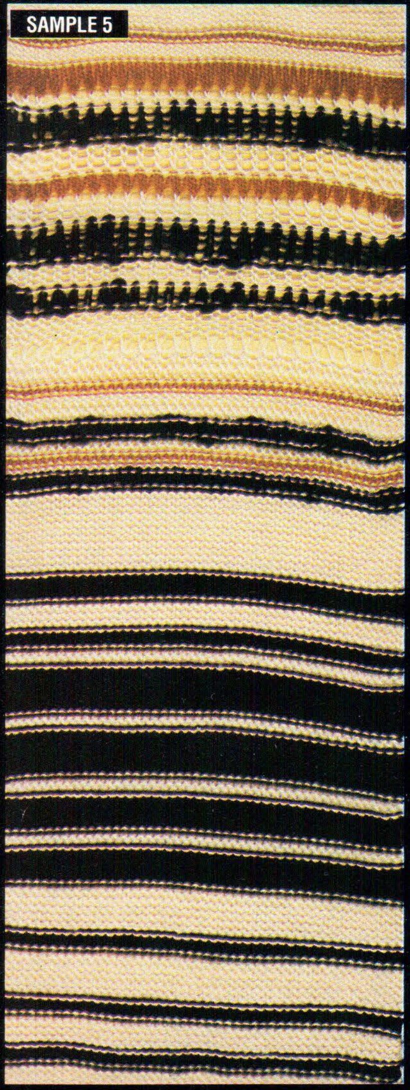

SAMPLE 1B


SAMPLE 1C


SAMPLE 2


SAMPLE 3


SAMPLE 4


SAMPLE 5

PROCESSES FOR TEXTURE

The plating process helps to create a uniform distribution of colour and texture if you are knitting with multiple ends of un-plied yarn. Using this method one group of yarn ends is always situated on the top side of the stitch, while the second group sits to the rear of the first.

Sample 3 shows the same principle applied to double bed knitting on a standard gauge (Brother) machine. In this example, the yarns include Yeoman's Janeiro and Cigno, fine Botany wools from Brockwell and a fine mercerised cotton from Many A Mickle. The split yarn feed eliminates the random striping which tends to occur when groups of un-plied single ends of yarn are bundled together and knitted with the standard yarn feed.

New textures can be built up simply by combining yarns which have differing textural properties. Very fine yarns, such as the wools and cottons available from Brockwell, Yeoman Yarns and Many A Mickle, give the greatest scope on the fine gauge machines. If you start the process with relatively thick yarn, then the combinations available to you (on the standard gauge machine) will be limited. The chunky gauge machine increases the potential, allowing you to combine thick and thin yarns. Sample 4 shows bands of knit and purl facing stripes knitted in a range of yarns, which include Yeoman's Chenille, Janeiro and Cigno mohair, ribbon yarns and a fine mercerised cotton from Many A Mickle. I used waste yarn to turn the knitting.

THROUGH THICK AND THIN

The next group of samples combine thick and thin yarn to create texture.

One of the simplest methods of creating texture involves knitting alternating bands of thick and thin yarns, either at the same tension, or changing the settings back and forth to make smaller or larger stitches. The amount of movement between tensions will, of course, be dictated by the size of each individual yarn.

Knitting note: Generally it is difficult if not impossible, to move immediately from knitting a fine yarn at (for example) T2 or T3 to a thick yarn at T10. Knit the fine yarn in a looser tension (T5-6 approximately) on the row before the change over.

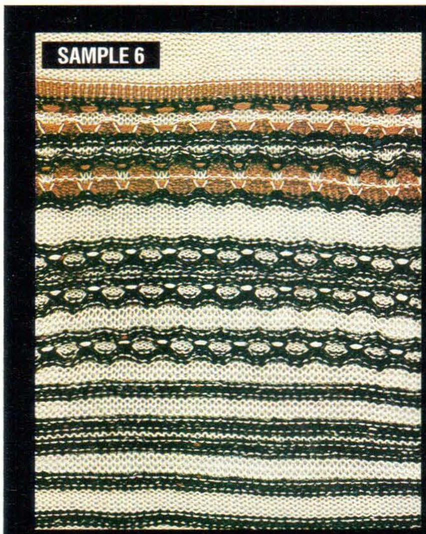
Sample 5 is knitted firstly in one strand, two ply super combed cotton (shade Navy) at T3, and a combination of one strand, two ply cotton (shade Calico), and one strand, two ply pure new wool (shade Aran) at T8 (Forsell's Yarns). In the second section of the swatch, the two ply cotton is replaced with a thicker slub cotton and a two ply pure new wool (shade Old Gold) is introduced. Selected bands are knitted on alternate needles only, to increase the spacing between the stitches (the in between needles are left in non-working position). This is particularly accommodating for the thick slub yarn, which is too thick to knit off cleanly on every needle, even at T10. In some sections, two ply cotton is also knitted on alternate needles at T3/4 which results in an open mesh structure.

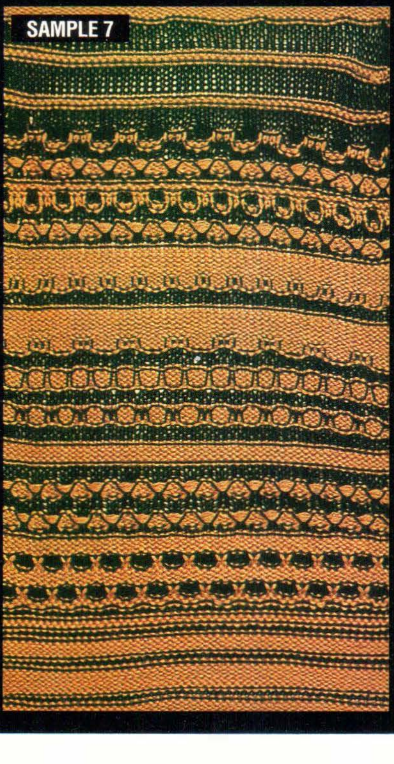
It is important to remember that any alterations to the tension and weight of yarn will increase or decrease the width of the fabric. This must be taken into account when designing with this type of structure.

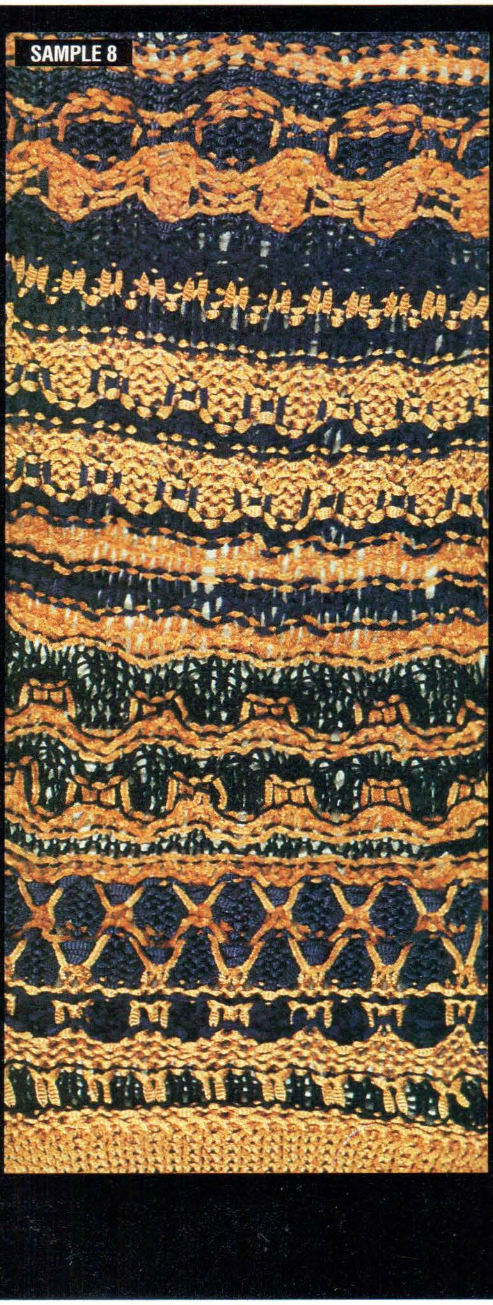
Sample 6 is knitted in a combination of Forsell's two ply cotton and Forsell's DK 'Touch of Silk'. Both yarns were initially knitted at T10, but the honeycomb pattern worked more successfully when the tension for the two ply was dropped to T6. Too loose a tension in relation to the yarn thickness may result in dropped stitches in this type of stitch pattern.

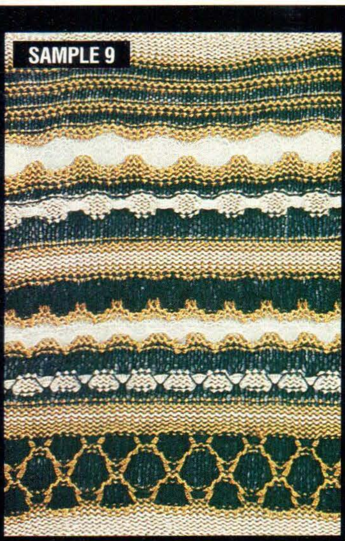
HONEYCOMB DESIGN

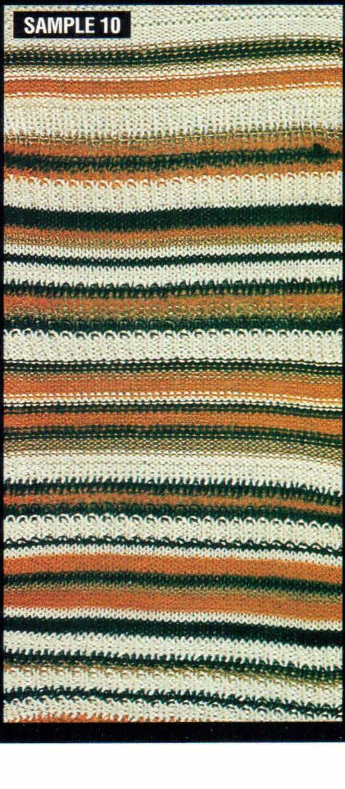
To knit the honeycomb design:
a) Knit 2 rows DK at T10.
b) Set carriage for HP.
c) Pull out to HP alternate groups of 2 — 3 needles. The stitches left in WP will knit, while the needles in HP gather bars of yarn, and will not knit off until those needles are returned to WP (or HP cancelled).
d) Knit 4 rows in 2 ply cotton at T6.
e) Cancel HP.
f) Knit 2 rows DK at T10.

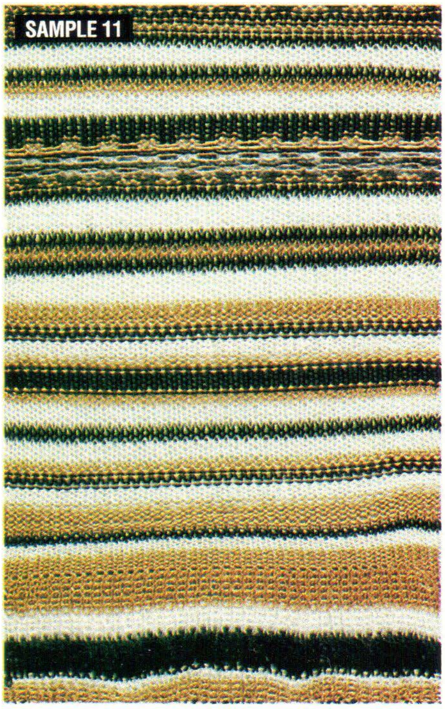

SAMPLE 6

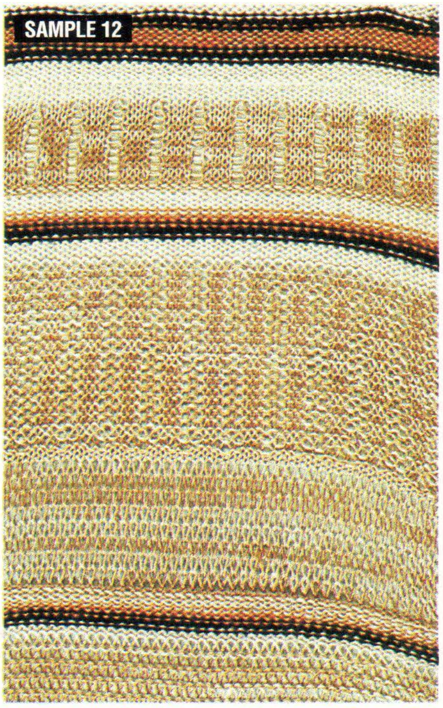

SAMPLE 7

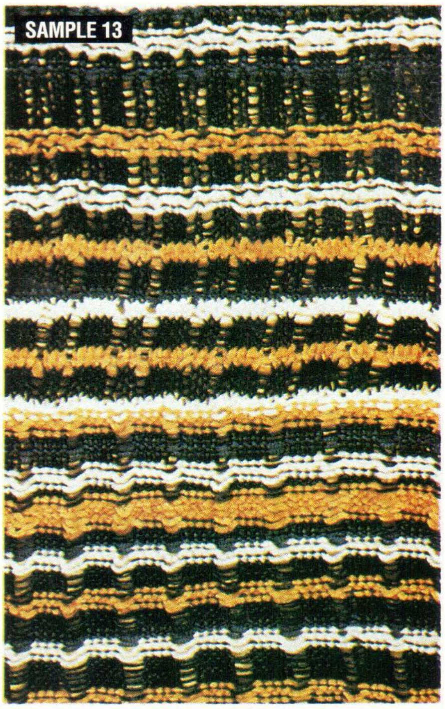

SAMPLE 8


SAMPLE 9


SAMPLE 10


SAMPLE 11


SAMPLE 12


SAMPLE 13

Continue in this manner, making alterations to texture by changing the number of rows knitted in fine yarn, while the carriage is set to HP, or vary the number of needles in HP and WP. Reverse the roles of the thick and thin yarn, but take care not to knit too many rows of thick yarn together on the HP setting.

DEVELOPING IDEAS

Sample 7 develops Sample 6 by combining hook-up and holding position stitch patterns, and was knitted in one strand two ply cotton (shade Navy) at T3 and three strands of Forsell's two ply pure new wool at T8. Make the hook-up pattern as follows:

1) Knit for example 2 rows in 3 strand wool at T8.
2) Knit for example 4 — 6 rows in 2 ply cotton at T3.
3) Select groups of 2-3 stitches from the last row in Step 1, and hook them up on to their corresponding needles in WP. Each such needle now contains two stitches.
4) Knit 2 rows in either thick or thin yarns, depending upon the effect required.

Repeat Steps 1) to 4) as many times as required. Try your own variations, changing (for example) the number of plain rows between each band of texture, or alternate the positioning of the thick and thin yarns.

Samples 8 and 9 illustrate variations on Sample 7. Sample 8 was knitted on the chunky machine, in Yeoman's ribbon yarn, Chenille and corded cotton at T6, while Sample 9 was knitted on the fine gauge machine in Yeoman's Cigno and ribbon yarn. Fine cobweb areas of brushed yarn contrast with the more solid areas of purl facing plain knit. Both yarns are knitted at T9.

So far, all of the examples have used either knit or purl facing stitches throughout. The next set of samples, which are knitted on the double bed machine, combine knit and purl stitches.

KNIT AND PURL COMBINATIONS

Samples 10 and 11 were knitted manually on the Pfaff E6000. Sample 10 alternates a 1x1 (P) rib, knitted at T 4/4 in one strand Janeiro and one strand Brittany cotton, with knit and purl facing stripes of stocking stitch worked in Cigno and Janeiro at T5. After knitting the 1x1 rib, all front bed stitches are transferred to the back bed or all back bed stitches are transferred to the front bed (it depends on whether the knit or purl face of the stocking stitch is required). In this example, both beds of the machine are used to knit single bed knitting. This type of work is only really successful on a true V-bed machine. Machines with detachable ribbers, and which use a comb and weight system (rather than strippers) cannot function properly as two single beds. Similar stitch patterns can, however, be achieved on single bed Japanese machines using the garter carriage attachment.

Sample 11 combines stripes of knit or purl facing single bed knitting with manually worked purl facing slipstitch pattern, using the back bed pusher arrangement shown in Diagram 1.

A similar type of stitch detail can be seen in the country style Lady's jacket featured on the cover of January *Machine Knit Today*, where single bed slip stitch (purl facing) combines with bands of ribbing and knit facing hand tooled cable patterns.

The final two sample swatches in this article explore a simple application of the release stitch principle to create vertical and horizontal bands of texture.

RELEASE STITCH

Sample 12 illustrates the principles of release stitch. Essentially, selected stitches on either the front or back bed are allowed to unravel to predetermined points in the knitting. A barrier of stitches on the opposite bed will stop them unravelling further.

a) Cast on for a full needle rib. My example was knitted in two strand Janeiro at T3/3.
b) Knit 10 rows full needle rib.
c) Transfer all front bed stitches to the back bed.
d) Leave empty needles on the front bed in WP.
e) Knit (for example) 12 rows full needle rib. The empty needles will pick up stitches on the first row.
f) Using a straight edge (either a needle-push or a ruler), move the front bed needles up and down to release their stitches. The front bed stitches will unravel as far back as the row where front bed stitches were transferred to the back bed (Step c).
g) Knit 10 rows *on the back bed* only at T4.
h) Transfer all back bed stitches to the front bed, at the same time leaving the back bed needles in WP. Knit 8 rows full needle rib at T4/4.
i) Repeat Step f), only this time release all of the stitches from the back bed. They should unravel as far back as the transfer row after the single bed knitting in Step h. Knit 2 rows *on the front bed only.*
j) Transfer all front bed stitches to the back bed. They will form the barrier for the next band of release stitches (front bed).
k) Push into WP alternate pairs of needles on the front bed, and knit 18 rows of rib at T4/4. Release the *front bed stitches only.* Continue to knit *on the back bed only* at T5 for 14 rows of stocking stitch.
l) Transfer all back bed stitches to the front bed. Push into WP every 3rd needle on the back bed and knit 10 rows. Release the back bed stitches.

Practice knitting release stitch until you understand the basic principles.

RELEASE STITCH DEVELOPMENTS

Sample 13 shows one possible development, using a mixture of Yeoman's Chenille, ribbon yarn, navy blue Janeiro and Brittany cotton. In this example, knit a full needle rib, transfer all the back bed stitches to the front bed and then bring every 4th needle on the back bed into WP (Pitch lever on 'H'). Knit the appropriate number of rows, switching between Chenille, ribbon yarn and the cotton/Janeiro mix. Release the back bed stitches, and transfer the front bed stitches to the back bed. Push needles to WP on front bed as shown in Diagram 2A. Continue knitting as before. Release the front bed stitches. Transfer the back bed stitches to the front bed and push back bed needles to WP as shown in Diagram 2B. Continue knitting as before. The areas of release stitch give an openwork vertical stripe, which contrasts with the more solid horizontal stripes in Chenille and ribbon yarn.

So many variations of release stitch are possible on all types of double bed knitting machine. Try combining bands of release stitch with, for example, single bed hook up and pull up stitch patterns, or use the openwork ladders as a base for weaving ribbons or strips of bias cut fabric. In next month's article, I will be exploring the potential of single and double bed slip stitch patterns, in our search for exciting and unusual textures, and I will cover techniques suited to both Japanese machines with coupled ribbers and the true V-bed machines.

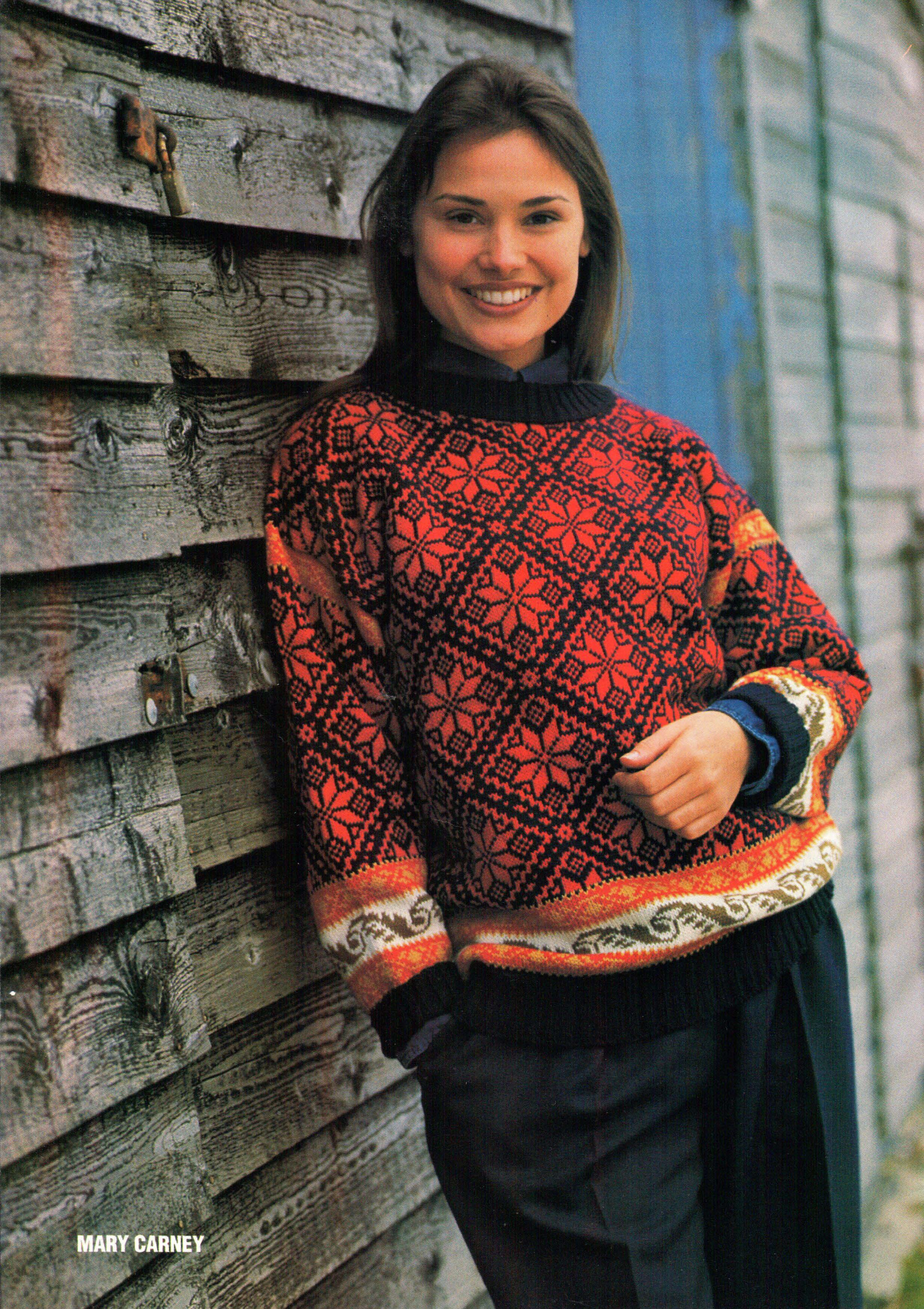
Suppliers

Yeoman Yarns: 36 Churchill Way, Fleckney, Leics LE8 0UD

Brockwell Yarns, Stansfield Mill, Stansfield Mill Lane, Sowerby Bridge, West Yorks HX6 3L2.

Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF.

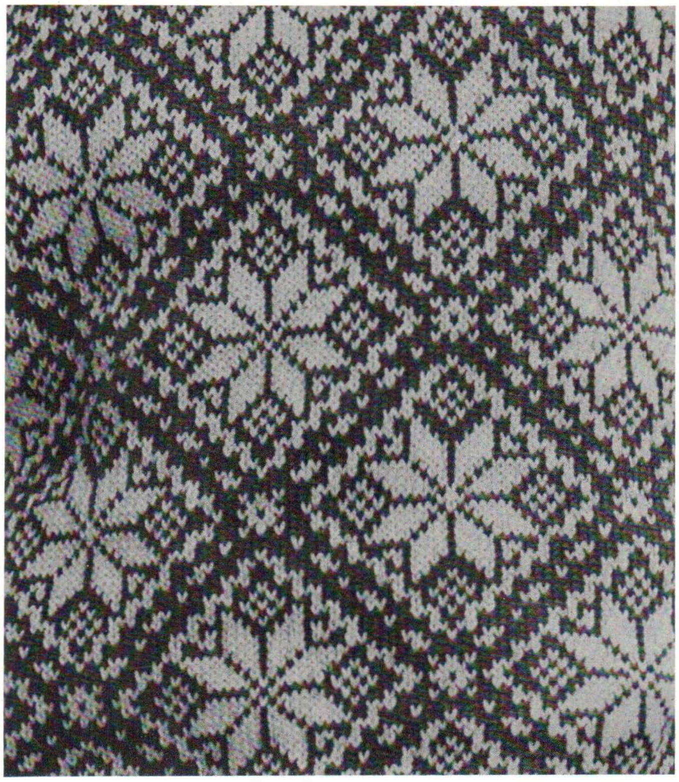
T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG.



MARY CARNEY

Lady's Fair Isle Sweater

MACHINES: *These instructions are written for standard gauge electronic machines with ribber*
YARN: *Texere Botany Wool and 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Botany Wool in Navy (MC) and Red Cherry (A); 4 ply Wool in Gold (B), Dark Gold (C) and Cream (D)*
STOCKISTS: *These yarns are available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ*



SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 100[113:127]cm.
Length 70.5[75:75]cm.
Sleeve seam 41[44.5:44.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Texere Botany Wool
1 x 400g cone in each of MC and A.
Texere 4 ply Wool
1 x 200g cone in B.
50g in each of C and D.

MAIN TENSION

30 sts and 34 rows to 10cm measured over Fair Isle patt (tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 42.

NOTE

Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET

Mark mylar sheet before starting to knit.

PATTERN AND COLOUR SEQUENCE

Feeder 1/A	Feeder 1/B	Pattern	Rows
Program for Border Patt 1			
MC	A	Fair Isle	1
A	B	Fair Isle	1
A	-	st st	1
A	B	Fair Isle	6
A	-	st st	1
A	B	Fair Isle	1*
D	B	Fair Isle	1
Program for Border Patt 2			
D	-	st st	1
D	C	Fair Isle	11
Program for Border Patt 1			
D	-	st st	1
D	B	Fair Isle	1
A	B	Fair Isle	1
A	-	st st	1
A	B	Fair Isle	6
A	-	st st	1
A	B	Fair Isle	1
MC	B	Fair Isle	1
Program for All-over Patt 3			
MC	A	Fair Isle	1**

Work in Fair Isle, patt 3 in cols as set (MC/A) throughout.

SPECIAL NOTE

If you program at points noted in colour and pattern sequence, leaving the setting on KC, needles will be selected ready for the next pattern section.

BACK

With RB in position set machine for 2x2 (P) rib. Push 150[170:190] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K27 rows. Transfer sts to MB. CAL T7, set carr to select/memorise for border patt 1 and K1 row. RC000 MT, work in col and patt sequence (see patt note) to **. RC shows 38.
Set RC at 000. Continue in patt 3, cols as set (see patt note) and K until RC shows 176[186:186].

SHAPE NECK

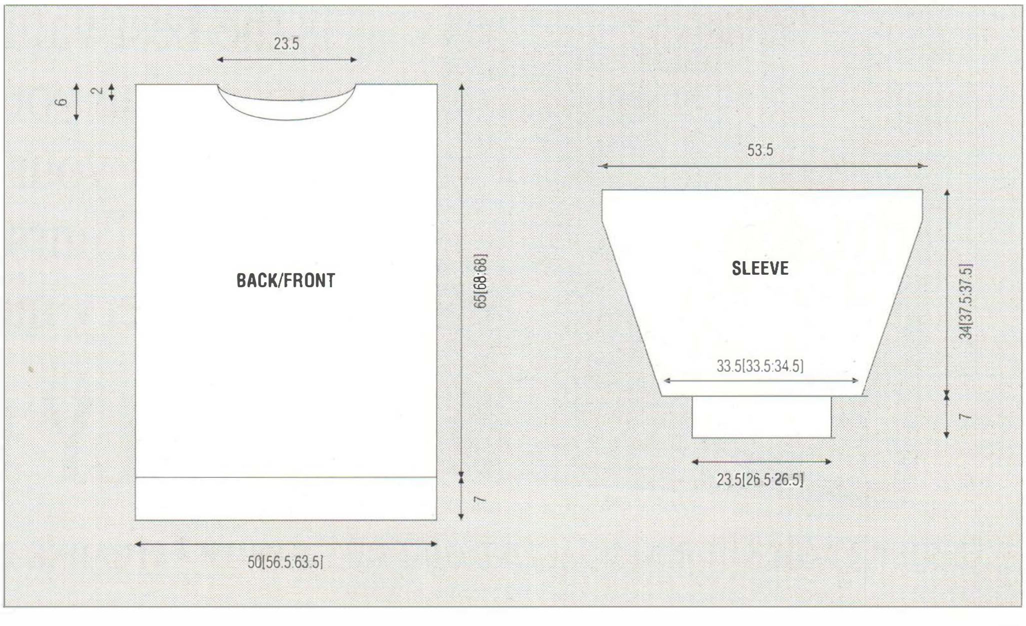
Note patt row. Using WY, K 58 sts at centre and all Ns to L by hand, taking Ns down to NWP. CAR. Set carr for HP. K1 row. Push 1 N at neck edge to HP on next 6 rows. WK over rem 40[50:60] sts.
CAR. Program patt on noted row. Unravel nylon cord over 46[56:66] Ns at (far) L, bringing Ns down to WP. Set carr to select/memorise for patt without K and take to L. Work to correspond with first side.
Unravel nylon cord over centre sts. Set carr so HP Ns will K and WK over rem 70 sts.

FRONT

Work as given for back until RC shows 164[174:174].

SHAPE NECK

Note patt row. Using nylon cord, K 10 sts at centre and all Ns to L by hand, taking Ns down to NWP. Cont over rem 65[75:85] sts at R for first side. Set carr for HP and K1 row. Push 1 N at neck edge to HP on next row. Push 4 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 3 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next row. Push 2 Ns at neck edge to HP on next row. Push 1 N at neck edge to HP on next 13 rows. WK over rem 40[50:60] sts.
CAR. Program patt on noted row. Unravel nylon cord over 65[75:85] Ns at (far) L, bringing Ns down to WP. Set carr to select/memorise for patt without K and

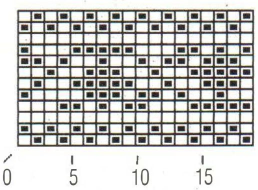


take to L. Work to correspond with first side.
Unravel nylon cord over centre sts. Set carr so HP Ns will K and WK over rem 70 sts.

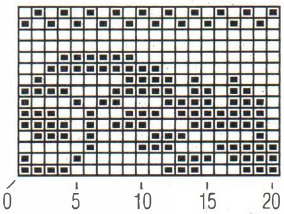
SLEEVES
Push 100[100:104] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MC and MT-1, K1 row. Program patt 1, set carr to select/memorise for patt and K1 row. RC000. Start and work in borders, followed by all-over patt as given for back. *At the same time* K3[4:4] rows. Inc 1 st at each end of next and every foll 3rd[4th:4th] row 6[30:30] times in all. K3[0:0] rows. Inc 1 st at each end of next and every foll 4th row 24[0:0] times in all. *At the same time* when RC shows 105[115:115], program for patt 1. Work colour sequence for border patt 1 as given in patt note to *. K until RC shows 116[128:128]. Cast off rem 160 sts loosely.

CUFFS
With RB in position set machine for 2x2 (P) rib. Push 70[80:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K29 rows. MT-2/MT-2, K1 row. Transfer sts to MB. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns, dec 30[20:24] sts evenly along the row. Using MT, K1 row. Cast off.

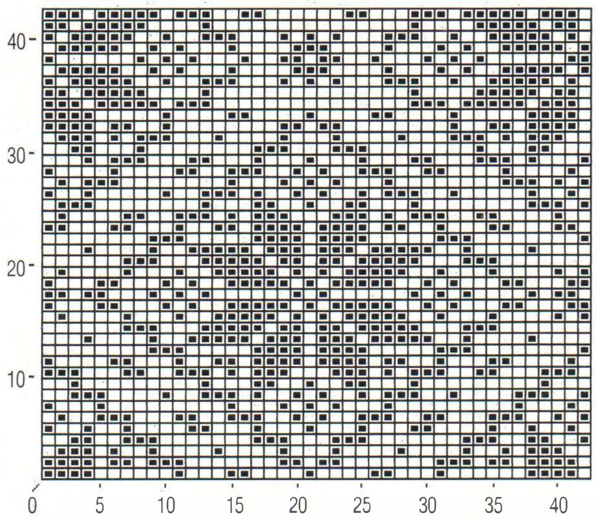
PATTERN A



PATTERN B



PATTERN C — ALL-OVER FAIR ISLE


40
30
20
10
0
5
10
15
20
25
30
35
40

NECKBAND
Join right shoulder seam.
With RB in position set machine for 2x2 (P) rib. Push 160 Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T5/5, K10 rows. T3••/3••, K 2 rows. T3•/3•, K2 rows. T3/3, K2 rows. T1/1, K1 row. T3•/3•, K2 rows. T3••/3••, K3 rows. T4/4 K10 rows. Transfer sts to MB. T9, K1 row. With wrong side facing, pick up 70 sts from below WY at back neck and 90 sts from front neck and hang evenly along the row. Using MT, K1 row and cast off.

TO MAKE UP
Block and lightly steam pieces to correct measurements. Join rem shoulder seam and neckband seam. Turn band in half to inside and slip stitch down. Set in sleeves. Join side and sleeve seams. Give seams a final light press from inside.

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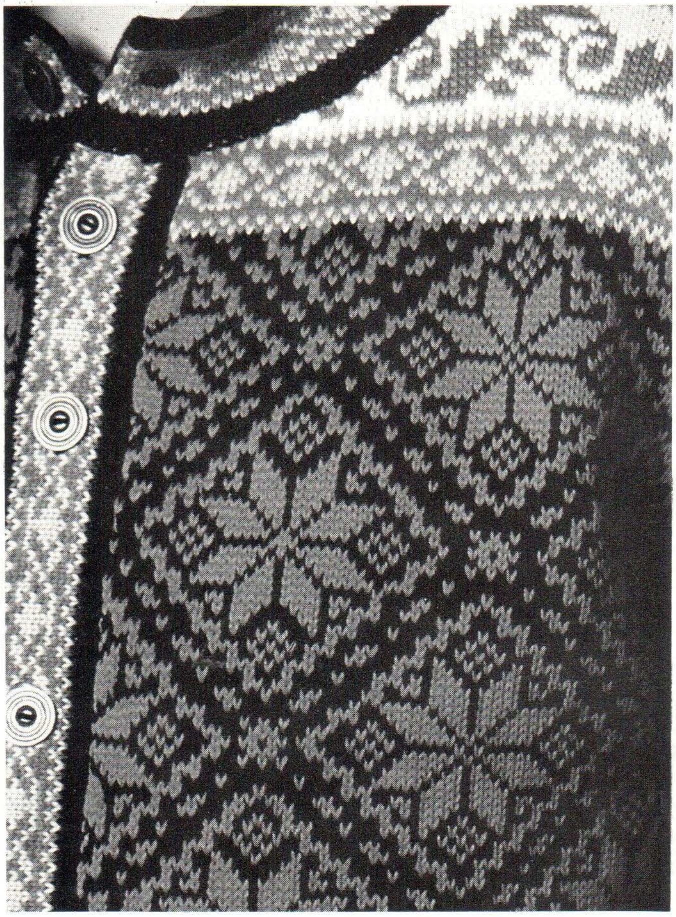
Man's Fair Isle Cardigan

Illustrated on page 17

MACHINES: *These instructions are written for standard gauge electronic machines with ribber*
YARN: *Texere Botany Wool and 4 ply Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Botany Wool in Navy (MC)and Red Cherry (A); 4 ply Wool in Gold (B), Dark Gold (C) and Cream (D)*
STOCKISTS: *These yarns are available via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford, W. Yorks BD3 9AQ*



SIZES
To suit chest 86-91[96-101:106-111]cm.
Finished measurement 100[113:128]cm.
Length 62.5[68:68]cm.
Sleeve seam 52[54:54]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Botany Wool
1 x 400g cone in each of MC and A.
Texere 4 ply Wool
1 x 200g cone in B.
50g in each of C and D.
9 buttons.

MAIN TENSION
30 sts and 34 rows to 10cm measured over Fair Isle patt(tension dial approx 9).
Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 42.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
See Lady's Fair Isle Sweater on pages 13 and 14 for mylar sheets, pattern and colour sequences.

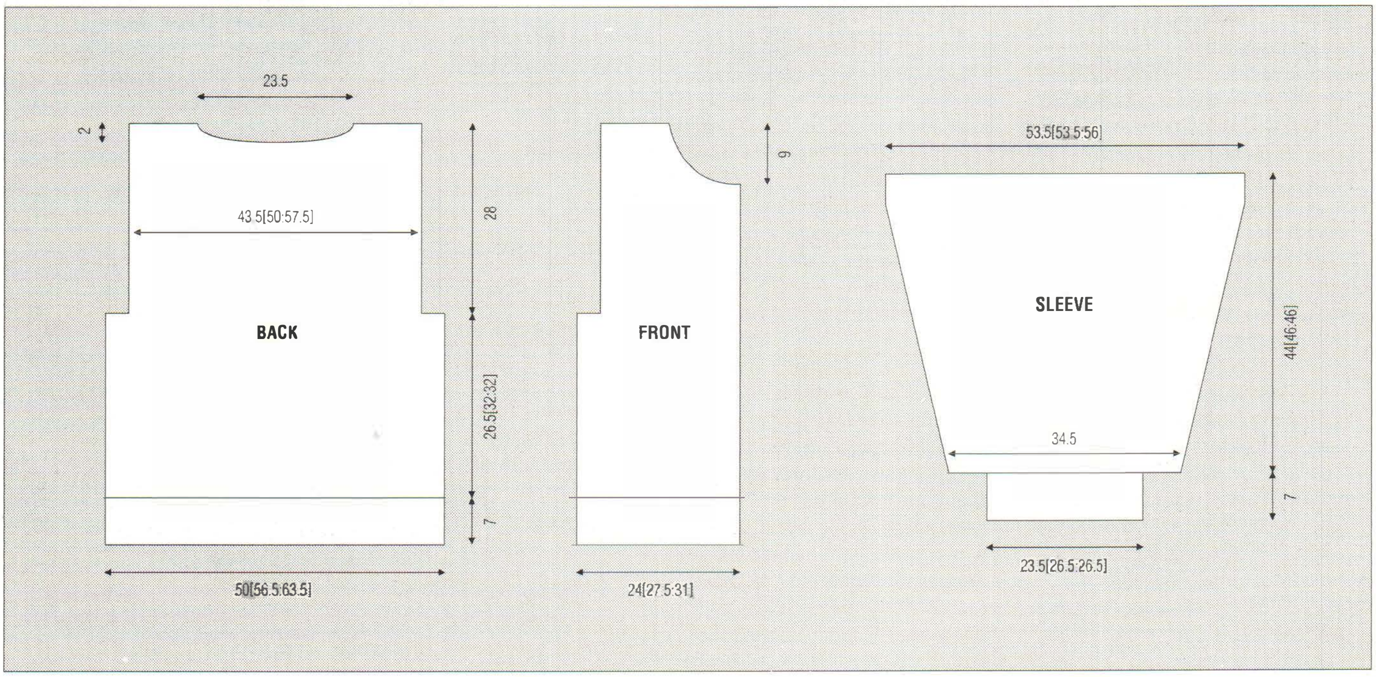
BACK
With RB in position set machine for 2x2 (P) rib. Push 150[170:192] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T3/3, K29 rows. Transfer sts to MB. Program patt 1. Using MT-1, set carr to select/memorise for patt and K1 row. RC000. Using MT, work in col and patt sequence to *. Program for all-over patt 3. Using MC in feeder 1/A and A in Feeder 2/B, work in Fair Isle throughout. K until RC shows 90[108:108].

SHAPE ARMHOLES
Cast off 10 sts at beg of next 2 rows. 130[150:172] sts. K until RC shows 144[162:162]. Start and work from beg of col and patt sequence to **, *at the same time* when RC shows 180[198:198].

SHAPE NECK
Note patt row. Using a separate piece of MC, cast off 58 sts at centre. Using nylon cord, K sts at L by hand, taking Ns down to NWP. Cont over rem sts at R. K1 row. Cast off 2 sts at beg of next and every foll alt row 3 times in all. WK over rem 30[40:51] sts.
CAR. Unravel nylon cord over sts at L, bringing Ns down to WP. Program to noted row. Set carr to select/memorise without K and take to L. Complete L side to correspond with R.

RIGHT FRONT
With RB in position set machine for 2x2 (P) rib. Push 72[83:93] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 (P) rib. Work as given for back until RC shows 90[108:108]. (K1 extra row for L front).

SHAPE ARMHOLE
Cast off 10 sts at beg of next row. 62[73:83] sts. Keeping patt sequence correct as given for back (i.e. second border when RC shows 144[162:162] K until RC shows 157[175:175]. (K1 extra row for L front).



SHAPE NECK

Cast off 10[11:10] sts at beg of next row, K1 row. Cast off 5 sts at beg of next row, K1 row. Cast off 4 sts at beg of next row, K1 row. Cast off 3 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next 7 rows. 30[40:51] sts. K until RC shows 187[205:205] (K1 extra row for L front) and WK.

LEFT FRONT

Work as given for R front, noting difference in rows to reverse shaping.

SLEEVES

Push 104 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MT and MT-1, K1 row. Program patt 1. Set carr to select/memorise for patt and K1 row.
RC000. Using MT, set carr for Fair Isle and using A in feeder 1/A and B in feeder 2/B, K 11 rows. Using MC in feeder 1/A and B in feeder 2/B, program for patt 3 and K1 row. Using MC in feeder 1/A and A in feeder 2/B work in Fair Isle throughout, *at the same time* when RC shows 4, inc 1 st at each end of next and every foll 4th row 28[28:33] times in all. 160[160:170] sts. K until RC shows 137[143:143], program patt 1. K1 row. Using MC in feeder 1/A and B in feeder 2/B, K1 row. Using A in Feeder 1/A and B in feeder 2/B, K until RC shows 150[156:156]. Cast off loosely.

CUFFS

With RB in position set machine for 2x2 (P) rib. Push 70[70:80] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x2 rib. CAR. Using MC, cast on and K3 tubular rows. Using T3/3, K30 rows. Transfer sts to MB. With wrong side facing, pick up sts from below WY at bottom of sleeve and hang on to Ns, dec 34[34:24] sts evenly along the row. Using MT-1, K1 row and cast off.

BUTTONHOLE BAND

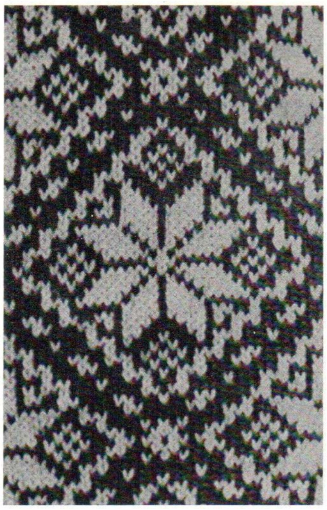
Push 165[180:180] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Using MT and nylon cord, K1 row. Program patt 1, set carr to select/memorise for patt and K1 row. Set carr for tuck and K2 rows. Program for first row (again).
RC000. Set carr for st st and K1 row. Set carr to select/memorise for patt and K1 row. Set carr for Fair Isle, using A in feeder 1/A and B in Feeder 2/B. K until RC shows 8. Work two 4 st buttonholes approx 8 sts apart (commencing 2 sts in from R edge), then a further six 4 st evenly spaced buttonholes along the row. K until RC shows 14. Program for first row of patt 1. Using MC, set carr for tuck and using T6, K2 rows. Set carr for st st and using T5*, K8 rows. Work buttonholes over the same sts as before. K8 rows**. Turn a hem by picking up loops from first row worked in MC and hang evenly along the row. Remove WY. With wrong side facing, pick up left front edge and hang evenly along the row. Cast off.

BUTTON BAND

Work as given for buttonhole band, omitting buttonholes.

JOIN SHOULDER SEAMS

Push 30[40:51] Ns to WP. With right side facing, pick up sts from below WY on back shoulder and hang evenly on to Ns. With wrong side facing, pick up sts from below WY on corresponding front shoulder and hang evenly along the row. Cast off.



NECKBAND

Push 150 Ns to WP. Using WY and MT, cast on and K a few rows ending CAR. Work as given for buttonhole band, to **but* only working one buttonhole, commencing 3 sts in from R edge. Repeat the tuck and st st sequence (4 rows) once more. Using T4, K6 rows. Using T4•• K6 rows. Work buttonhole over same sts as before. Using T5, K14 rows. Using T9, K1 row and cast off loosely.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Finish neckband by backstitching through first row worked in MC. Turn band in half to inside and slip stitch down. Set in sleeves. Join side and sleeve seams. Give final light press to wrong side of seams. Sew on buttons to correspond with buttonholes.

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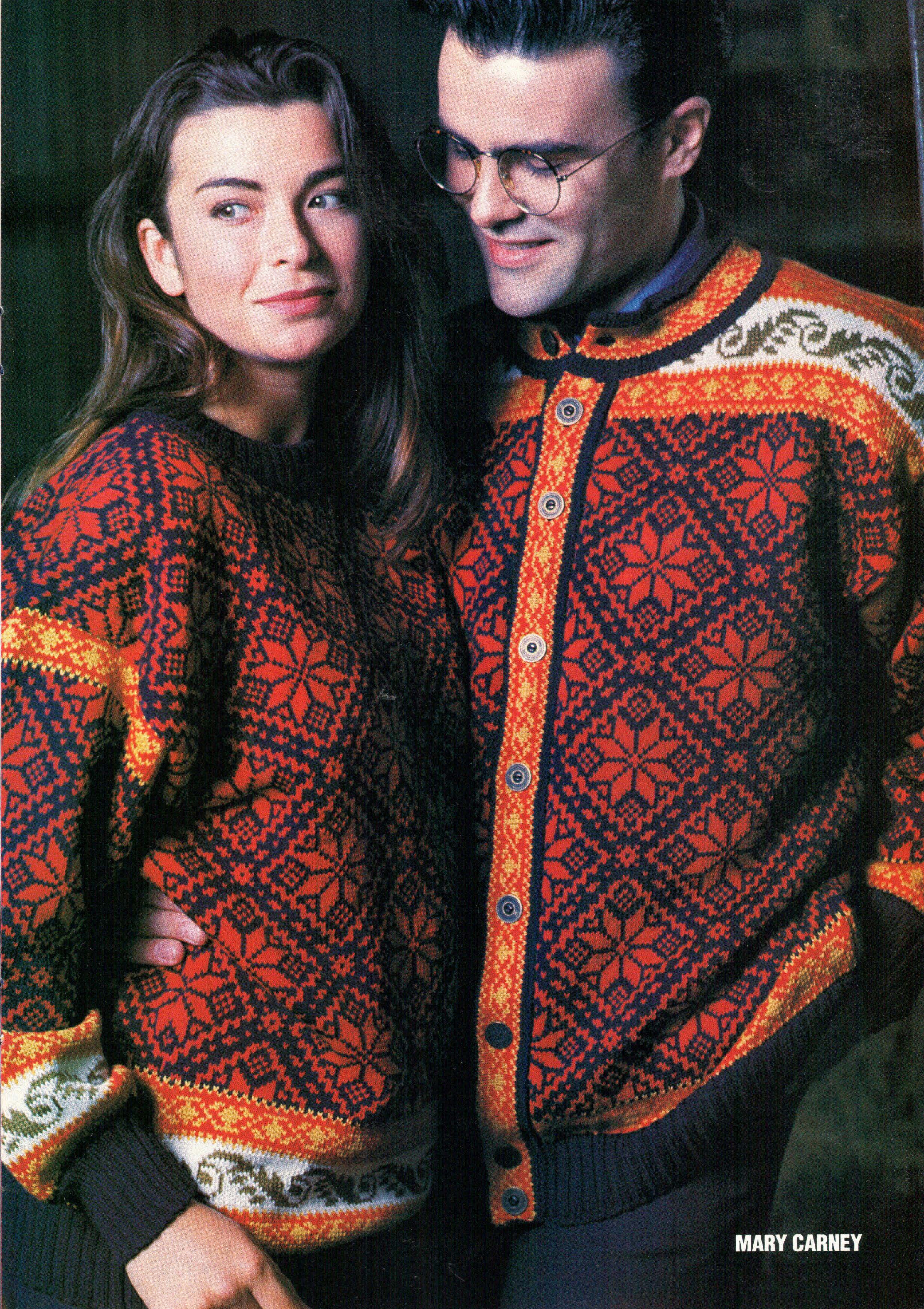


MARY CARNEY

Adapt-a-Pattern

New looks from the basic styles of the Marion Nelson card collection — this month's 'add on' trim is easy enough for a complete beginner

It is difficult to get away from this season's textural impacts, there are so many interesting (and easy) ways to achieve them! This has to be one of the simplest ideas. Two separate strips of knitting are gently twisted and then attached to the front and neckline of the garment.

Although the last statement describes our Adapt-a-Pattern add on trim in a nutshell, I suspect there would be a few protests, if we simply finished the instruction here!

YARN AND TENSION

A simple style can often be made special by the use of an attractive yarn. With the knowledge that the basic garment was to be worked in stocking stitch, the rich look of a chenille — a 4 ply Chenille from Ridgeway Yarns — was selected. The tension swatch in the chenille matched one of the card set tensions — 7sts/10 rows = 1 inch — in other words, 28 sts and 40 rows measured 10cm. We used T8 to achieve this, having pulled the swatch slightly lengthwise on removal from the machine and steamed it *very lightly*.

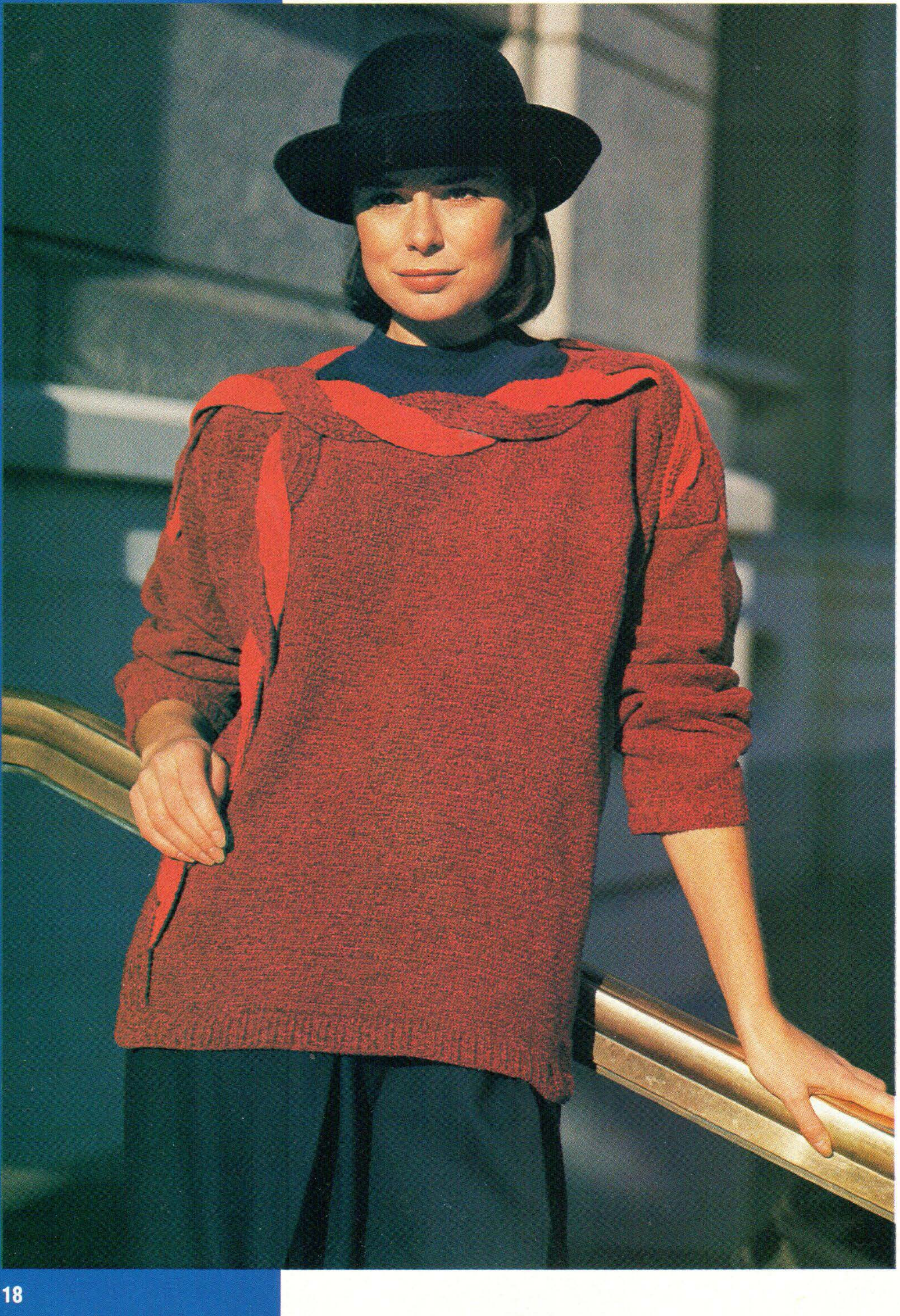
PATTERN CARD

The trim was to form the impact, so a simple shape was required, which led us to the dropped shoulder set of cards. As chenille can form a rather bulky fabric (even the 4 ply version), the size was selected as an overgarment — a polo neck or other sweater was envisaged being worn beneath it. So we selected Card 26, designed to fit a 117cm chest — with a finished measurement of 122cm. In fact the size we intended this to be worn by was a 91-96cm bust. I expect many of you might find this amount of ease quite dramatic — but just run a tape measure over many of the commercial tunics these days and you'll find that some of them are even larger! To balance the width, we needed to add on some more length, for a tunic effect. Another 10cm was appropriate, and is very easy to calculate, so that was the addition.

TRIM DECISIONS

The trim was to be worked in rib, preferably something which did not have too much stretch. A full needle rib would have been too stiff and bulky in the chenille, so we tried a 2x1 (H) rib — which gave a flattish result and was not stiff or difficult to knit. As the bottom edges did not need to pull in, we also used this setting for the welts and cuffs.

We used 14 sts on the main bed, plus the corresponding rib stitches. The trim lengths were worked first — approximately 400 rows for each of the two front ribs, and approximately 300 rows for each of the four neckline rib trims. Trims were worked before the main garment, so that they could be picked up and incorporated into the top edge of the front welt, making a neater join than sewing. However, another option could have been to cast them on using waste yarn and then backstitch or graft them on to the front for a flat finish. All the trims were finished with waste knitting, so that they could be unravelled as required to the required length for a perfect fit. (Backstitch through open loops of rib ends to fasten off at the making up stage).



To add extra richness to the fabric, a wine colour was chosen for the main fabric and a deep cherry used for the trims. Depending on the yarn and colours you are using, trims can be knitted in the same, a toning or contrasting colour.

THE ACTUAL KNITTING

BACK

The back was only minimally amended. We made a shorter welt, in keeping with the tunic look. After stitches had been transferred for the main knitting, we knitted 40 rows at main tension (adding in the extra 10cm we wanted). The row counter was then turned back to 000 and the number of rows required from the card (140 for our chosen size) were then knitted. A marker was placed at the armhole edge.

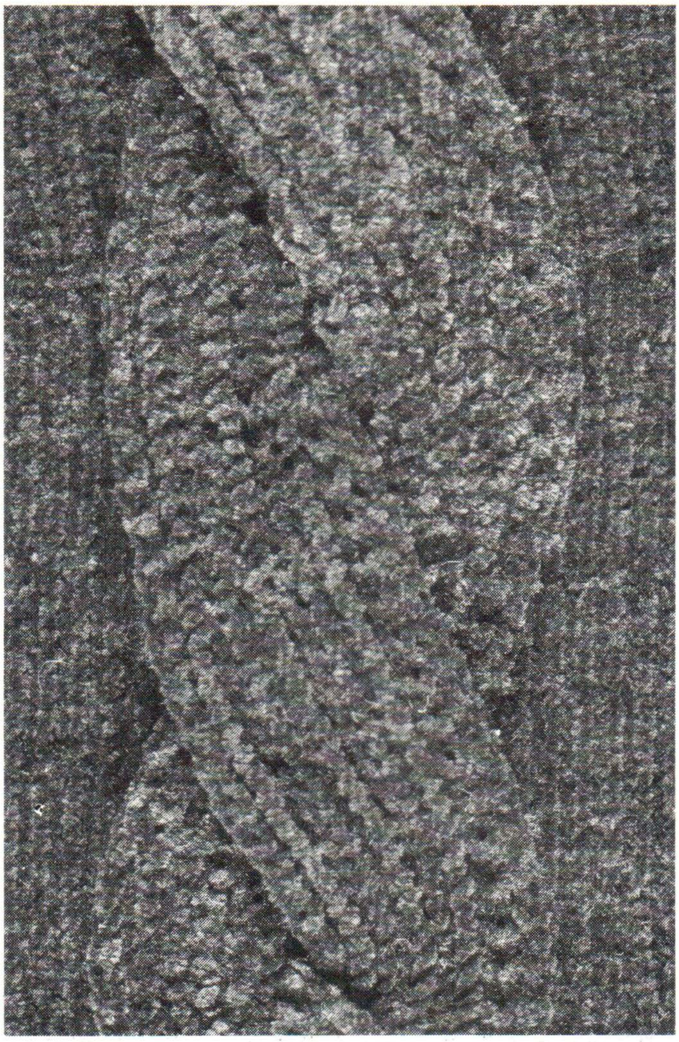
The other amendment we needed to the card was in the armhole depth. We didn't require quite such a deep armhole. We decided (having measured some commercial knitwear) that 27cm depth would be right for the style, so worked that out thus: 27 x 4 (rows per cm) = 108. So 108 rows were knitted. The back neck stitches were marked with yarn markers and the shoulder and back neck cast off altogether.

FRONT

In addition to the amendments for the back, we needed to decide where we wanted to place the trim, so it could be hung on to the needles after the welt had been transferred on to the main bed. Although it could have been hung over the centre 14 stitches, we thought it would look a little more stylish if used off centre. If you look at the neck stitches on this card there are 56 — 28 each side of centre '0'. To give the neckline shaping a little clearance, leave two stitches empty and then place the trim over the next 14 stitches (it can go at left or right of centre '0' as you prefer). To position the trim on the right side of the fabric, take off the stitches already filling these needles (hold them on waste yarn or a stitch holder), pick up the rib trim stitches and hang on to the empty needles and then replace the welt stitches again. You can now ignore the trim and just knit the front, making the same row amendments as for the back.

NECKLINE SHAPING

Remember to adjust the row for the neckline shaping. On the original card, it started at row 72 which was 44 rows below the shoulder shaping. We don't need quite such a deep neck (in fact this trim looks terrific with a slash neckline). We decided to commence shaping 30 rows below the shoulders — when RC showed 78. To keep the neck edge smooth, we used holding position for the shaping instead of casting off and amended the shape slightly. The centre 14 sts were put into HP, then taking the yarn around the first inside N in HP, with the carriage at the opposite side to the neckline, we pushed to HP 4 Ns x 2; 3 Ns x 1; 2 Ns x 1, finishing by pushing 1 N to HP on the next 8 rows. When both sides of the neckline had been completed, stitches on the straight side of the neck edge were picked up, one row worked and then the whole neckline cast off.



SLEEVES

The sleeves could be trimmed (perhaps a narrower trim than for the front) if desired, but we left them plain. However, remembering that we had made the armholes less deep than the card, we didn't need as many stitches (or rows for that matter). We needed to increase to a total of 148 stitches in 150 rows. That worked out nicely to increasing 1 st at each edge every 4th row 35 times in all. We knitted 150 rows for sleeve length — but the length can be adjusted to suit yourself.

THE MAKING UP

Lightly steam pieces to correct measurements. Finish the trim on the front before going any further. Gently twist one piece around the other at regular intervals, pinning in position and then slip stitching together from the underside. Pin on to front piece in a straight line and slip stitch down. Join shoulder seams. Make up the twists for the back and front trims. Pin in position. Slip stitch down (try and leave the neck edge curves free, they look neater like this). Turn the garment neckline under just enough so none of the neckline shows above the trim and slip stitch down. Set in the sleeves, just catching the trim edges into the armhole seam. Join side and sleeve seams. Finish inside seams by steaming gently, pressing your finger on seams on the inside to flatten slightly if required.

FURTHER OPTIONS

The basic idea can be used in all sorts of ways. Using a finer yarn and one of the 3 ply cards, the trim could be made in a full pitch rib — say every needle in work on the main bed and 2 Ns in 2 out on the ribber bed. Alternatively use a cabled panel as the trim, or work it in another stitch completely — garter stitch, tuck, even Fair Isle. With a single bed trim other than garter stitch, you may need to finish off the side edges. One row of double crochet with perhaps even a row of crab stitch on top would stop the edge curling and look very attractive. On totally smooth yarns, such as plain, pure wools, any pattern detail on the trims would show up really well, but don't ignore the potential impact of such simple styling on something like a lightly brushed yarn.

YARN DETAILS

We used approx 600g of Ridgeway's 4 ply chenille for the garment and approx 100g of a toning colour for the trims. This yarn is available via mail order from Ridgeway Yarns Ltd, 5 High Street, Husbands Bosworth, Lutterworth, Leics LE17 6LJ. Tel. 0858 880394.

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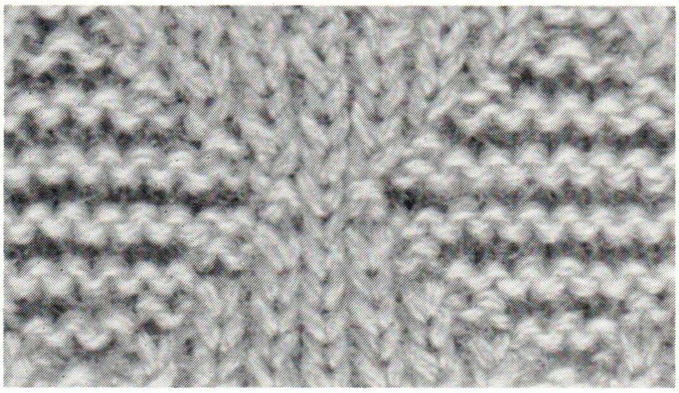
Betty Abbott looks at neckband, welt and cuff patterns using the garter carriage



It always surprises me how conservative we knitters are in regard to neckbands. We seldom go beyond a plain 1x1 or 2x2 or stocking stitch band, yet there is an infinite variety of suitable stitches which we could use. This month, I have ten examples of what a garter carriage can do for you while you take a well earned cup of coffee, pick up the children from school, or catch up with the latest issue of *Machine Knit Today!*

GARTER CARRIAGE ADVANTAGES

Not only is a garter carriage a useful addition to a machine knitter's equipment, when it comes to neckbands, welts and cuffs it can also act as a stand-in for a bulky ribber, for provided the yarn is well waxed and the yarn tension eased, it knits a thick double knitting or 8 ply yarn.

FOR EASE AND ACCURACY

One of the reasons I am averse to hand tool rib variations is that the phone invariably rings in the middle of the most complicated manoeuvre and there I am wondering what to do next. The G-carriage (bless it) concentrates marvellously on the job in hand.

All of these neckbands are knitted from the top or neck edge down to the body and have been designed so that they knit with the front side facing which makes hanging the neck as easy as it can possibly be. When the band is knitted you might like to add one row of stocking stitch with the main carriage, which gives a very neat line of purl which sits nicely into the seam and gives a smart finish.

BAND HINTS

Mark the band in thirds. Have one shoulder seamed, the other left open. With wrong side of garment facing, hang the back neck evenly across the first third, from shoulder to centre front across the second, and from centre front to open shoulder across the remaining third. Bring needles forward to E (UWP) position, latches empty. Either knit one row at a loose tension (you may find it better to do this manually) ready to latch off, or if you prefer, knit one row at main garment tension before knitting the loose latch off row. If the neckband is to be a crew, hand sew the cast on edge over the latched off seam.

Many of these bands can be knitted as crew neckbands, with a matching plain rib on the inside of the neck. Because you are not faced with having to transfer all the stitches to one bed, program in a purl row (i.e. leave a blank line on a punchcard or mylar) where you want the neckband to fold. This makes a sharp fold which gives an added smartness to the garment.

THE EDGES AND PATTERNS

In the following descriptions a 'purl' stitch refers to a purl side row of stock-

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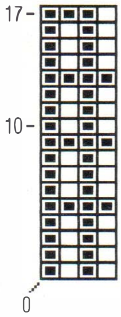
ing stitch as the work faces you (i.e. when the punchcard or mylar has been marked in that square).

1. 901 — 12 stitches x 20 rows
1x1 rib with a single row of purl stitch to form the fold and two more rows on the outside of the neckband to form a trim. For welts and cuffs omit the fold row but repeat the outside pattern two or three times at regular intervals.

902



2a. 902 — 4 stitches x 17 rows
1x1 rib in a sharp stripe. The first row of the new colour is knitted in plain stitch which takes to the inside the usually broken colour formed when striping in rib.

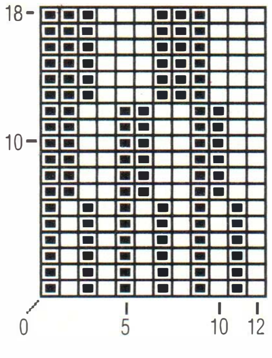
2b. 903 — 8 stitches x 17 rows
2x2 rib as 2a.

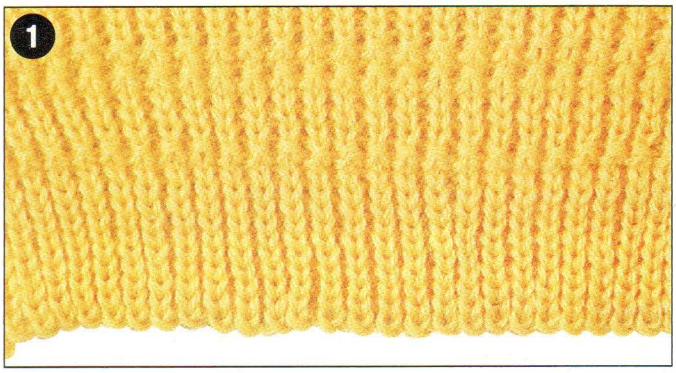
3a. 904 — 12 stitches x 18 rows
A sequence of 1x1-2x2-1x1. If the neckband is to be doubled, knit 1x1 rib for depth of inside, with a row of purl stitch on the fold. On welts and cuffs this band is useful where a less firm band is wanted e.g. on a long line tunic sweater.

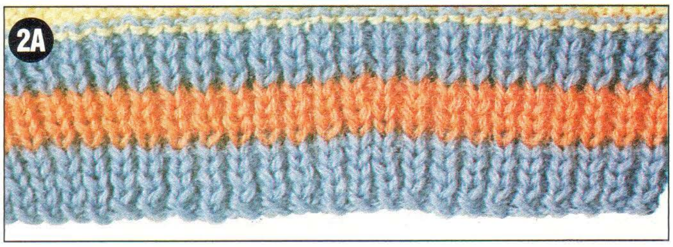
3b. 905 — 12 stitches x 16 rows (kni
24 rows)
As for 3a but with a row of plain stitc
separating each change of rib. Textured purl side is very attractive. O
the stocking stitch side this looks ver
good in two colours when a ‘shar
stripe is created at the rib change.

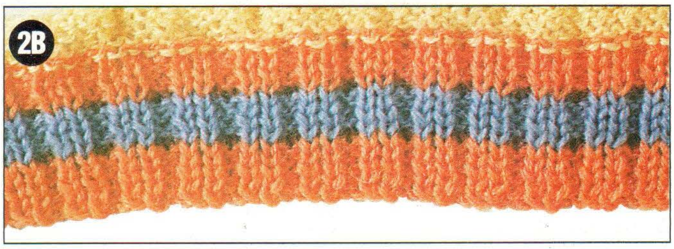
4a. 906 — 12 stitches x 18 rows
1x1 to 2x2 to 3x3. Used as a single ban
this shapes nicely into a lower neck
line, or on a high neck forms a
upstanding band which moulds nicel
to the neck.

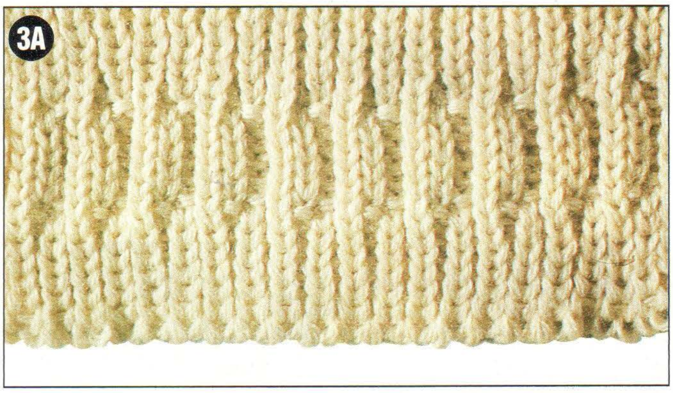
906

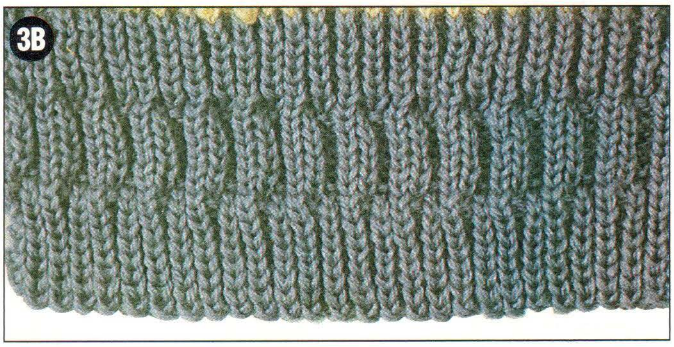


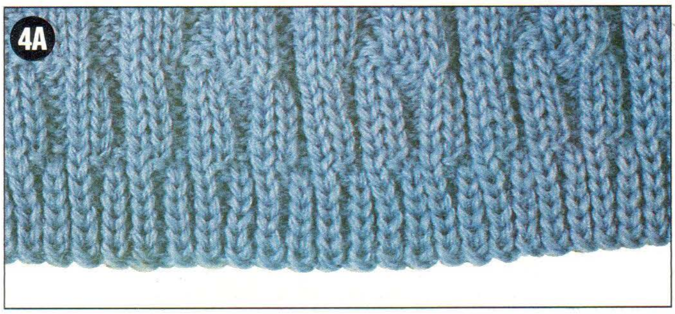












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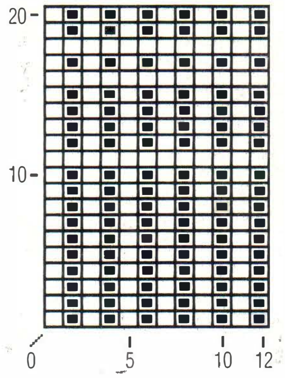

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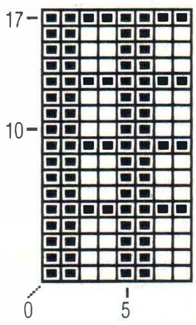

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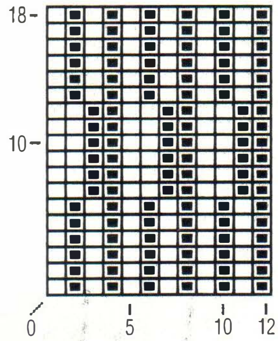
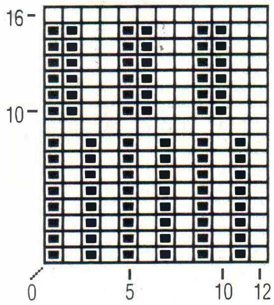


905



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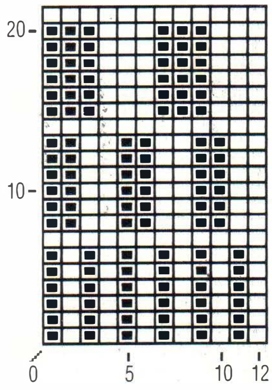


4b. 907 — 12 stitches x 21 rows (not shown)
1x1 to 2x2 to 3x3. If you want to include a colour change add a row of stocking stitch at each change of rib sequence.

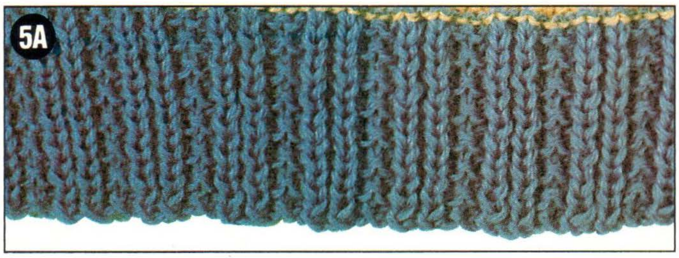
5. Both variations are reversible.
5a. 908 — 6 stitches x 4 rows
1x1 rib with a vertical moss stitch running through every sixth stitch.

5b. 909 — 10 stitches x 4 rows
3x2 rib with a vertical moss stitch running through the three stitch sequence.

6. Tipsy rib
6a. 910 — 4 stitches x 8 rows
2x2 moving across one needle every fourth row (a two row progression flattens the rib too much). Requires a good seaming technique or plan your needle position so that a decrease at one side and an increase at the other follows the rib across.

6b. 911 — 8 stitches x 8 rows
2x2 rib moving left to right across one needle every fourth row. Use this as a double neckband with a plain firm 2x2 on the inside and a purl stitch fold line.

7. 912 — 24 stitches x 18 rows
Vandyke 1x1. 1x1 rib changes sequence in a Vandyke shape.



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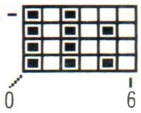

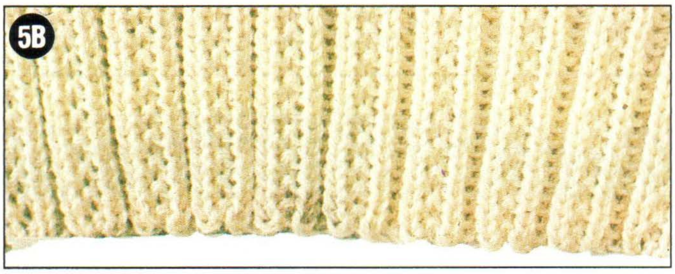

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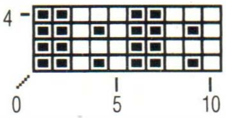

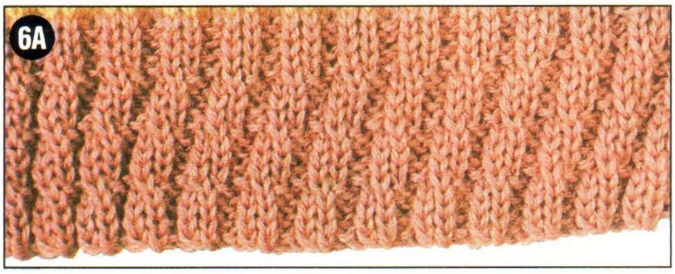

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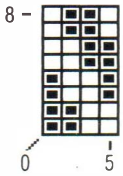

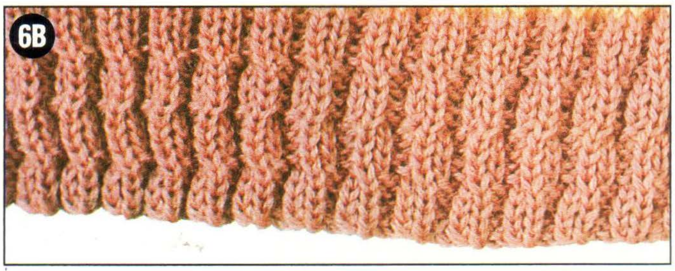

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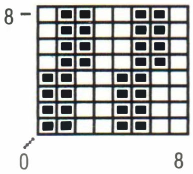

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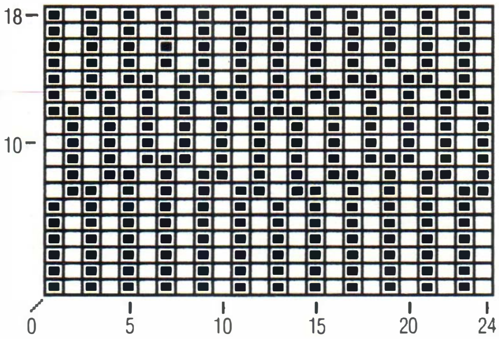
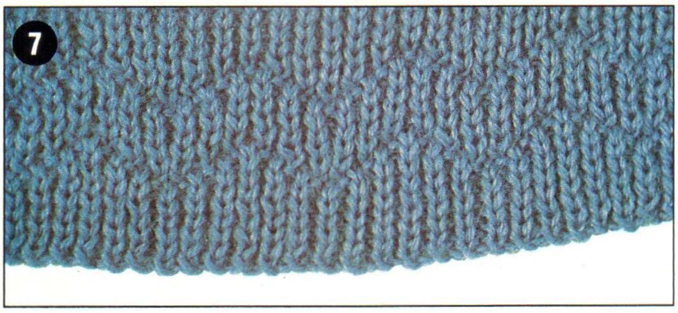
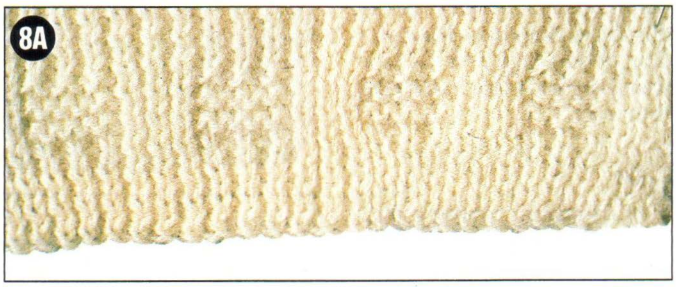
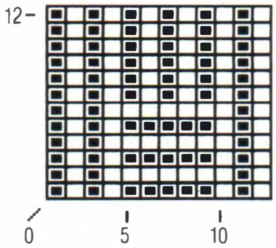
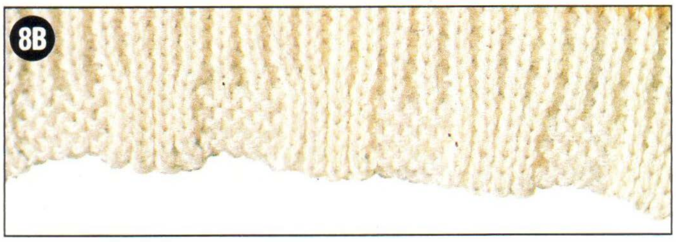






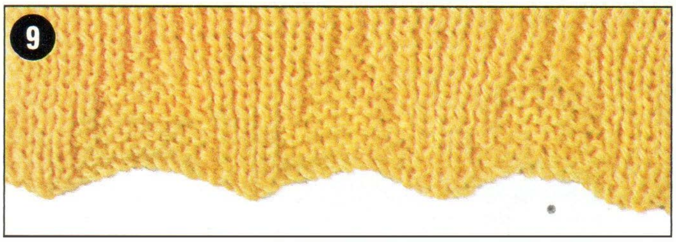
913





8. 913 — 12 stitches x 12 rows
Basket weave 1x1:
8a. Begin row 7, K 18 rows. Blocks of garter stitch inserted in 1x1 rib. Good single, but for a double neckband work inside in 1x1 with purl stitch fold line.

8b. (See 8). Begin row 1, K 12 rows. Single band with garter stitch blocks as selvedge.



9. 914 — 16 stitches x 16 rows
Garter stitch triangles inserted in 1x1 rib.

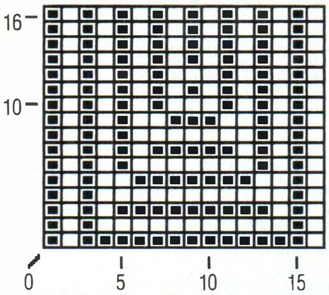
10. 915 — 16 stitches x 24 rows
Developed from 914. Garter stitch with diamond rib insertion.
10a. 16 rows. Full patterns, use as a single band.

10b. (See 10). Begin row 24, knit to row 14 (15 rows in all). 1x1 rib with garter stitch diamond insertion.

10c. (See 10). Begin row 6, knit to row 13 double length (16 rows). Half pattern elongated, doubled garter stitch and rib triangles. Rib forms scallop hem.

10d. (See 10). Begin row 13, knit to row 20, double length (16 rows). Half pattern elongated, reverse of 10c.

914



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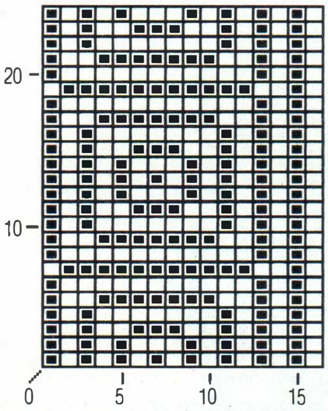

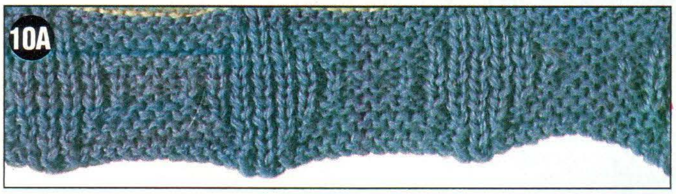

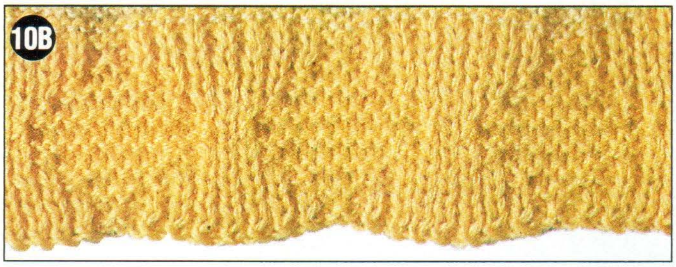

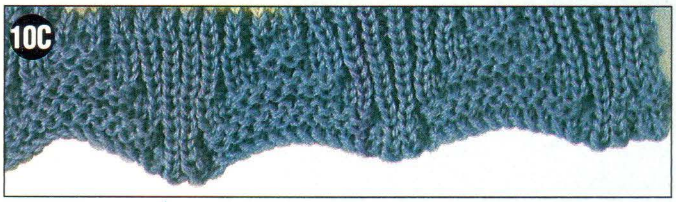

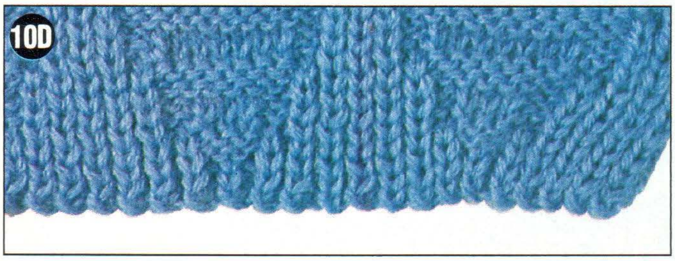

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KNITTERS' DIARY

SHOWS, OPEN DAYS AND EVENINGS

The North West Knitting & Needlecraft Exhibition — Manchester

Venue: G-Mex Centre, Manchester
Dates: 24th-27th February
Highlights: Professional fashion shows; Guest speakers; Demonstrations of the latest equipment and techniques.

Everything for the hand and machine knitter, sewer, quilter, embroiderer and lots more — all under the same roof!
Tickets: Friday: £4.50 (£3.00 OAP) at door or £4.00 (£2.50 OAP) for advance booking. Saturday and Sunday: £5.00 (£3.50 OAP) at door or £4.50 (£3.00 OAP) for advance booking. Party Rates available
Advance Booking & Credit Card Booking: Nationwide Exhibitions (UK) Ltd, PO Box 20, Fishponds, Bristol BS16 5QU Tel.0272 701370

NEW ZEALAND
The New Zealand Machine Knitting Festival

Planning a trip to NZ this year? If so, you might like to ensure it coincides with this annual event!
Venue: Hamilton Gardens Complex, Hamilton, North Island
Highlights: The Waikato area is beautiful to visit and Hamilton is situated in the middle of it — there is plenty to occupy tourists in and outside the city. As for the Festival, the programme includes workshops, demonstrations, garment competitions, fashion show, guest speaker/exhibitor, dinner and prize giving
Dates: 26th June-3rd July
Further details: Fees, programme tours and accommodation information available from Dana Catley, Secretary NZMKS Festival, Frankton-Pirongia Road, R.D.2 Chaupo, North Island, New Zealand
(*Ed's Note:* Anyone who plans to go from Britain and might need a baggage carrier, I'm willing to keep up the weight training!)

Rochester Knitwear Day

Venue: Medway Adult Education Centre, Eastgate, Rochester, Kent ME1 1EW
Date: Sunday March 13th
Highlights: Lectures and Masterclasses by Ann Brown, Carol Chambers and Wendy Damon
Tickets: £3-£5 depending on masterclasses/lectures required. Available from the Education Centre
Further details: Tel. 0634 845359

The Southern Knitting & Needlecraft Exhibition

Venue: Bristol Exhibition Centre
Dates: 18th-20th March
Highlights: See North West Show
Tickets: £4.50 (£3.00 OAP) at door or £3.50 (£2.00 OAP) for advance booking
Advance Booking & Credit Card Booking: See North West Exhibition

COURSES, CLASSES AND WORKSHOPS

Ilminster

Venue: Dillington House, Ilminster, Somerset
Course: Cut and Sew Workshop Class — From straight lengths of machine knit fabric to dressmaking techniques, cut and sew clothes to be shown and techniques practiced
Dates: Friday 4th-Sunday 6th February
Further details: The Business Manager, Rachel Pike, Dillington House, Somerset TA19 9DT Tel. 0460 53875
Tutor Pam Turbett Tel. 0730 893654

Knitting Matters Correspondence Courses

Course Selection:
Course 1: Suitable for Silver and Brother single bed machines. From basic cast on through all shaping techniques, making garments and finishing
Course 2: Suitable for Silver and Brother single bed machines with punchcard. Includes patterning techniques of all kinds and garments up to pleated skirts
Course 3: Suitable for Brother and Silver machines with punchcards and ribber. From basic ribs to punch tuck rib, including garment shaping techniques
Course 4: Suitable for Brother and Silver machines with punchcards, ribber and colour changer. Buttonholes, quilting, double jacquard methods, double bed pleating and cut and sew necklines
Course 5: Suitable for Brother and Silver chunky machines. As Course 1, also including ribber techniques
Lessons can also be used on a 'Pick and Mix' basis. Full list of lessons and content of all courses available
Further details: Knitting Matters, 18 North Loch Road, Forfar, Tayside DD8 3LS Tel. 0307 464660

CLUBS

Fleet, Hants

Venue: St John Ambulance Hall, Clarence Road, Fleet
Highlights: Longstanding club, members can offer help and rapport with all levels of machine knitting expertise
Date/Time: First Tuesday of the month at 8pm
Further details: Nina Cornwell, Club Organiser Tel. 0252 613186

Minster, Nr Ramsgate

Venue: 29 Monkton Road, Minster, Nr Ramsgate, Thanet, Kent CT12 4EB
Highlights: Two Singer Machine Clubs — cover all models of Singer machines (see dates)
Days: Friday afternoons — all Electronic machines. Friday evenings for older Singer machines and electronics
Further details: Maureen White Tel. 0843 822325

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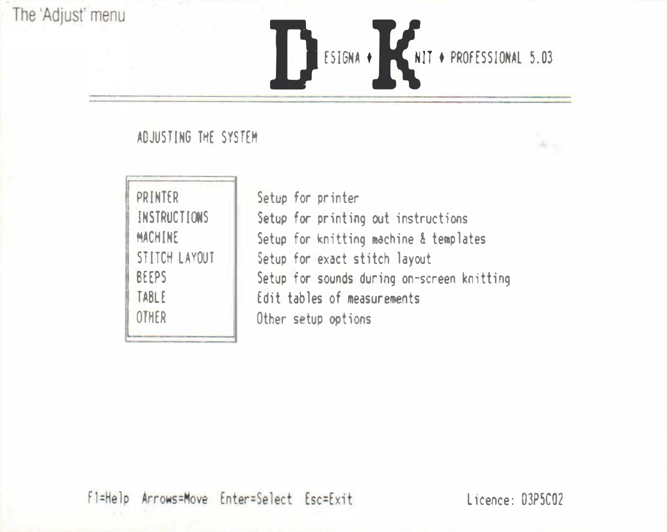
JACQUARD IN DESIGNAKNIT — Wendy Damon explains how this knitting computer program is a real boon when it comes to jacquard separations

DISCOVERING DOUBLE JACQUARD

DESIGNAKNIT takes the pain out of jacquard; it will check your colour pattern designs, help you to make any changes necessary, print out the diagram for the punchcard or mylar sheet, and with Version 5, allow you to knit the design from the screen.

THE ADJUST MENU

Before you start to work on your design in the COLOUR section you will need to make sure the program is correctly adjusted for the kind of jacquard you want to knit. To set your preferences go to ADJUST at the bottom of the main menu. Then select MACHINE and select the third option down: 'Set options for selected knitting machine'. At the bottom of the next screen is a section headed 'Multicolour jacquard options:' and below are listed three adjustments relating to jacquard.


The 'Adjust' menu

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ADJUSTING THE SYSTEM

PRINTER           Setup for printer
INSTRUCTIONS      Setup for printing out instructions
MACHINE           Setup for knitting machine & templates
STITCH LAYOUT     Setup for exact stitch layout
BEEPS             Setup for sounds during on-screen knitting
TABLE             Edit tables of measurements
OTHER             Other setup options

F1=Help  Arrows=Move  Enter=Select  Esc=Exit          Licence: 03P5C02
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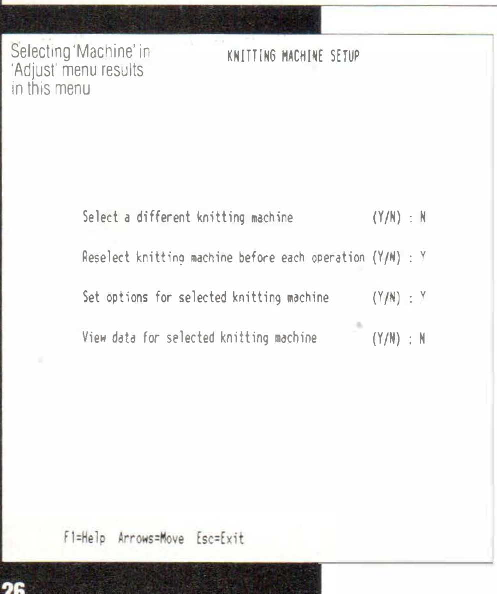
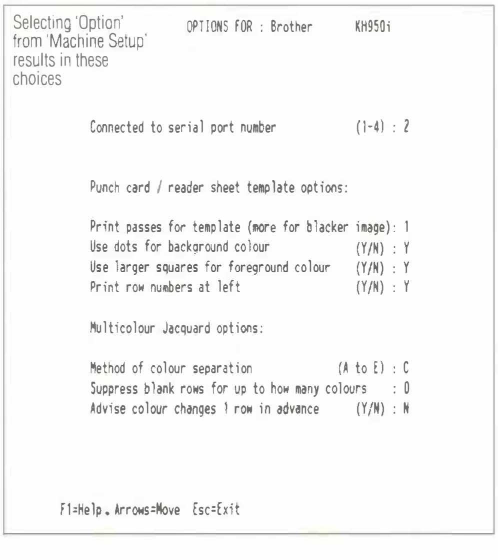

Selecting 'Machine' in 'Adjust' menu results in this menu

```
KNITTING MACHINE SETUP

Select a different knitting machine                 (Y/N) : N

Reselect knitting machine before each operation (Y/N) : Y

Set options for selected knitting machine           (Y/N) : Y

View data for selected knitting machine             (Y/N) : N

F1=Help  Arrows=Move  Esc=Exit
```


Selecting 'Option' from 'Machine Setup' results in these choices

```
OPTIONS FOR : Brother      KH950i

Connected to serial port number                  (1-4) : 2

Punch card / reader sheet template options:

Print passes for template (more for blacker image): 1
Use dots for background colour                   (Y/N) : Y
Use larger squares for foreground colour         (Y/N) : Y
Print row numbers at left                        (Y/N) : Y

Multicolour Jacquard options:

Method of colour separation                    (A to E) : C
Suppress blank rows for up to how many colours         : 0
Advise colour changes 1 row in advance           (Y/N) : N

F1=Help. Arrows=Move  Esc=Exit
```

METHOD SELECTION

The first is the method of colour separation. There are five methods on offer, A to E. The first two, A and B, are the two most commonly used for jacquard. If you select A, the jacquard will be separated by the 'two row repeating method' and if you select B the jacquard will be separated by the 'jigsaw' method. (See last month's article for more details on these two methods.) All the colour split options are clearly illustrated in the manual in Section 6:3: 'Other Printout Options'. Although these are described as printout options, your selection will also govern the method of knitting from screen.

KNITTING TECHNIQUE

The second option concerns colour suppression. This refers to the situation that I mentioned in last month's article, in which a colour not appearing in a row is still knitted so as to keep the colour changing sequence and to maintain the weight of the fabric. If you select 0, no colours will be suppressed; in other words every colour will be knitted regardless of whether it will appear in the pattern on the face of the fabric. For the reasons given above I suggest you select 0.

MESSAGES

The third relates to knit-from-screen and asks whether you want colour changes advised a row in advance. As you knit from the screen you are advised which colour will be knitted next. This can be done either just before knitting the new colour row or just before the row preceding it. If you use a Brother machine and colour changer then your answer to this question is N. If you use a Silver Reed or Knitmaster machine and colour changer then your answer is Y. This is because Brother knitters select the new colour when the carriage is in the colour changer and Silver Reed knitters select the new colour at any time before the carriage enters the colour changer.

As you exit this section you will be asked whether you wish to save the changes you have made. Type in y and your new selections will be saved. All checks and knitting will be done on the basis of these preferences and if, on working with a new design, you want to change the colour separation method you must return to the ADJUST section and make the change. The preferences are not saved with the designs. Having worked on a design for colour separation method B, you must, on reloading a design originally created for method A, change the selection in the ADJUST section from B to A.

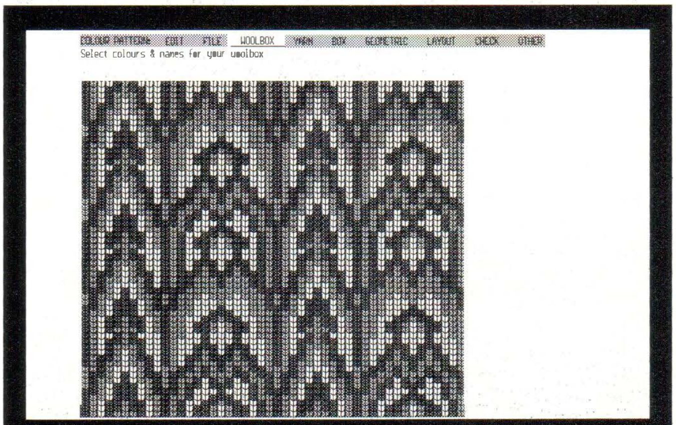
CHECKING REQUIREMENTS

There are several points in any colour pattern design, created in or imported into DesignaKnit, which have to be checked before you can be sure the design will work in jacquard. These checks can be made in the COLOUR section of DesignaKnit.

The checks will be run on the pattern currently on the screen. When you click on the CHECK menu, at the far right of the menu bar, you get a sub-menu: Row Colours, Floats, Jacquard, Clear. We won't be using the 'Floats' check as we are knitting jacquard. 'Clear' will remove error indicators (usually white lines) from the screen and restore the screen to normal.

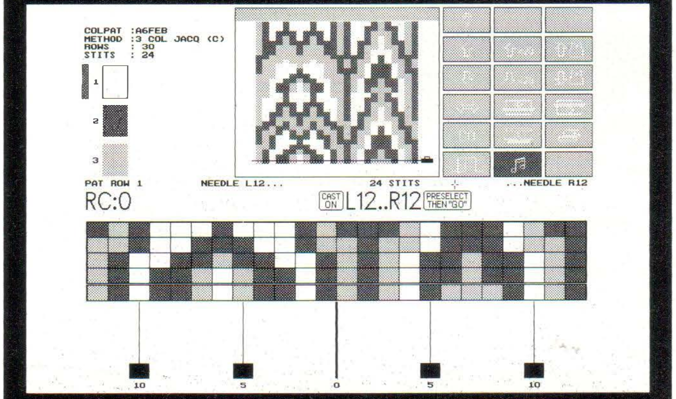
NUMBER OF COLOURS

It is always as well to check the colours per row. You may think you know there are three colours per row but you can easily be mistaken and it is important later on to know how many colours there are per row. When you click on 'Row Colours' the program will ask how many colours per row you are checking for. Enter the number you think you have and press enter. If you were wrong, the program will put white lines on the design in the rows that contain more than the number of colours you specified. You can either correct these rows or clear the lines and try the colour check again, entering the next number up for colours per row. If the design has the number of colours per row that you entered then you will be returned to the main menu.


COLOUR PATTERN: EDIT FILE WOOLBOX YARN BOX GEOMETRIC LAYOUT CHECK OTHER

Select colours & names for your woolbox

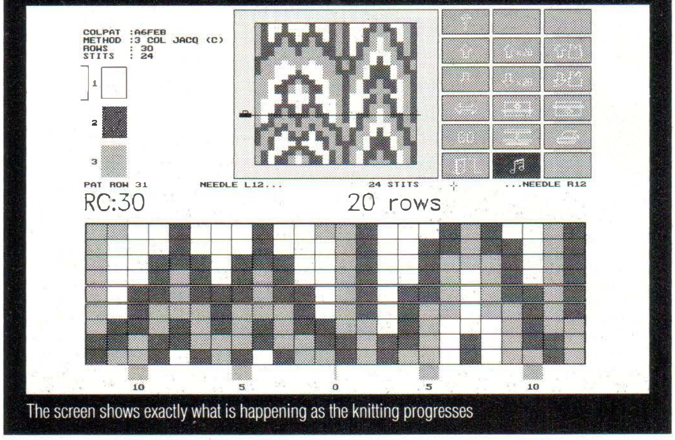
The three colour fabric designed in DesignaKnit



```
COLPAT :A6FEB
METHOD :3 COL JACQ (C)
ROWS   : 30
STITS  : 24
```

1
2
3
PAT ROW 1
NEEDLE L12...
24 STITS
...NEEDLE R12
RC:0
CAST ON
L12..R12
PRESELECT THEN "GO"
10
5
0
5
10

Knitting from the screen — the first row



```
COLPAT :A6FEB
METHOD :3 COL JACQ (C)
ROWS   : 30
STITS  : 24
```

1
2
3
PAT ROW 31
NEEDLE L12...
24 STITS
...NEEDLE R12
RC:30
20 rows
10
5
0
5
10

The screen shows exactly what is happening as the knitting progresses

ROW CONFLICTS

When you click on 'Jacquard' you will be advised immediately if your design has an odd number of rows. If it has, you will have to re-work it so that it has an even number of rows before you can proceed. If you have an even number of rows you will be asked how many colour jacquard you are knitting (the colour separation method is also given so this is an opportunity to check this is correct). Enter the number of colours per row and press enter. If the pattern can be split by the method you have selected the program will tell you there are no errors. If it has found errors you will get a message telling you how many errors have been found and they will be marked with white lines on the design. The program also offers to correct the errors for you. If you opt for the correction then your colour pattern will be rearranged so that it can be knitted by the method you selected.

HARD COPY

Now you have a pattern that you know will knit as jacquard. You can print it out for a punchcard or mylar sheet by going to the PRINT section. The second screen in this section asks for knitting method. The numbers 2.....6 refer to the number of colours per row in a jacquard design. Enter the number in your design. Otherwise the printing is as for any other design. Silver Reed knitters with the PE1 and Passap 6000 knitters knitting three or more colours per row will need to select colour separation method D in the ADJUST section before printing. This will give you the one colour per sheet format you need to read the pattern into your machines.

ON-SCREEN FACILITIES

If you have DESIGNAKNIT V5 and wish to knit from screen this can be done in the KNIT section. Brother knitters will need to download the design to the knitting machine in the TRANSFER section before going to KNIT.

On entering the KNIT section you will be presented with a screen asking for details about the pattern you are going to knit. As in PRINT, the knitting method will be entered in terms of how many colours per row. Otherwise you proceed as for Fair Isle knitting. If you did not check your pattern in the colour section and there are errors, the program will tell you so at this stage and you will not be able to proceed to the knit screen. If all is well then you will get the knit screen up next.

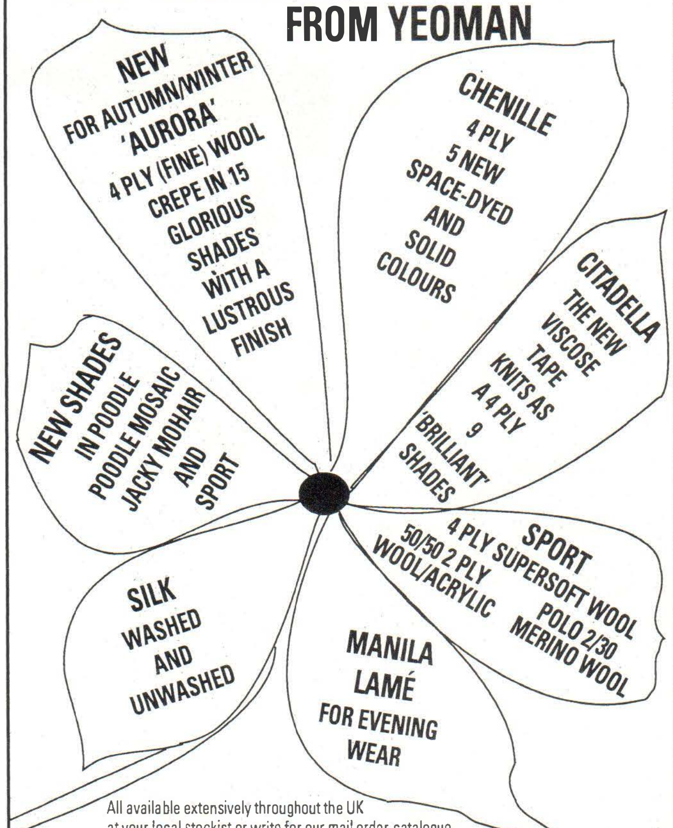
The knit screen for jacquard is much the same as for Fair Isle. The colours in your pattern are arranged in blocks at the top left-hand of the screen and the colour currently knitting has a white bar to the left of it. For Brother knitters the white bar is by colour 1. Knitmaster and Silver Reed knitters using method B will notice that the white bar is by colour 2. This is the notification, one row in advance, of the next colour change. You start knitting with colour 1.

KNITTING INSTRUCTIONS

To knit from the screen, thread up the colour changer in the same sequence as shown on the screen, i.e. colour 1 in feeder 1 or A and so on. The exact method of knitting will depend on which colour separation method you have selected. The carriage is shown on the screen either at the left or the right of the knitting and this is the side you must have your carriage when you are going to begin knitting the pattern (Silver and Knitmaster) or knit the select row (Brother). As you knit, the carriage on the screen will move back and forth and the colour bar will move from colour to colour. The pattern will move down the screen (or up and down in three and four colour jacquards!). If you make a mistake and have to unpick some rows then count the number of rows unpicked and click that number of times on the down arrow on the screen to take you back to the right point. Brother knitters, since you are not knitting the pattern direct from DESIGNAKNIT but from the machine's memory remember that you need to return the pattern in the machine to the correct row as well.

As usual I have run out of space (or rather overrun as much as I dare!) but I hope to returning to DesignaKnit later in the year. Next month, I finish my articles on jacquard using IntoShape to knit jacquard.

'NEW' WINTER YARNS AND COLOURS FROM YEOMAN


NEW FOR AUTUMN/WINTER 'AURORA' 4 PLY (FINE) WOOL CREPE IN 15 GLORIOUS SHADES WITH A LUSTROUS FINISH
CHENILLE 4 PLY 5 NEW SPACE-DYED AND SOLID COLOURS
CITADELLA THE NEW VISCOSE TAPE KNITS AS A 4 PLY 9 'BRILLIANT' SHADES
SPORT 4 PLY SUPERSOFT WOOL 50/50 2 PLY WOOL/ACRYLIC POLO 2/30 MERINO WOOL
MANILA LAMÉ FOR EVENING WEAR
SILK WASHED AND UNWASHED
NEW SHADES IN POODLE POODLE MOSAIC JACKY MOHAIR AND SPORT

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Lady's Chunky Intarsia Tunic with Matching Hat

Illustrated on page 30

MACHINES: *These instructions are written for chunky gauge machines with intarsia facility*
YARN: *Texere Falkland Island Aran Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Navy (MC), Red (2), Yellow (3) and White (4)*
STOCKISTS: *This yarn is obtainable via mail order from Texere Yarns, College Mill, Barkerend Road, Bradford, West Yorks BD3 9AQ*

SIZES
To suit bust 86-91[96-101:106-111]cm.
Finished measurement 114[124:134]cm.
Length 78[80:82.5]cm.
Sleeve seam 47cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS
Texere Falkland Island Aran Wool
700[750:800]g in MC.
150g in each of Col 2, 3 and 4.
7 buttons.
Pair of 4mm knitting needles.
Knitting pin.

MAIN TENSION
17 sts and 25 rows to 10cm measured over intarsia patt (tension dial approx 6). Tension must be matched exactly before starting garment.

ABBREVIATIONS
See page 42.

NOTE
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE
Work intarsia design from diagram — noting that sleeves are also on the same diagram.

SPECIAL NOTE
Instructions given for some hand knitted edgings.
If you have a ribber, these bands can, of course, be worked using it.

BACK
Push 98[106:114] Ns to WP. Using WY and MT, cast on and K a few rows ending CAR.
RC000. MT-4 and MC, K18 rows. Turn a hem by picking up loops of first row worked in MC and hang evenly along the row. Using MT, K1 row.
RC000. Start and work in intarsia from diagram throughout*. K until RC shows 108[110:114].

SHAPE ARMHOLES
Cast of 4 sts at beg of next 2 rows. Dec 1 st at each end of next 4[6:10] rows. K until RC shows 186[190:196].

SHAPE SHOULDERS
Cast off 8[9:10] sts at beg of next 4 rows. 54[56:56] sts. Place a marker at each side of centre 34[36:38] sts. Cast off.

FRONT
Work as given for back until RC shows 96. Set carr for st st and for HP. Disconnect RC. Push all sts to R of centre to HP. WK over rem sts.
Set machine for intarsia, reconnect RC and continue in intarsia pattern from diagram.

SHAPE FRONT TAB OPENING
Using a separate piece of MC, cast off 2 sts at L edge (R edge for L side). K until RC shows 108[110:114]. (K1 extra row for L side). CAR.

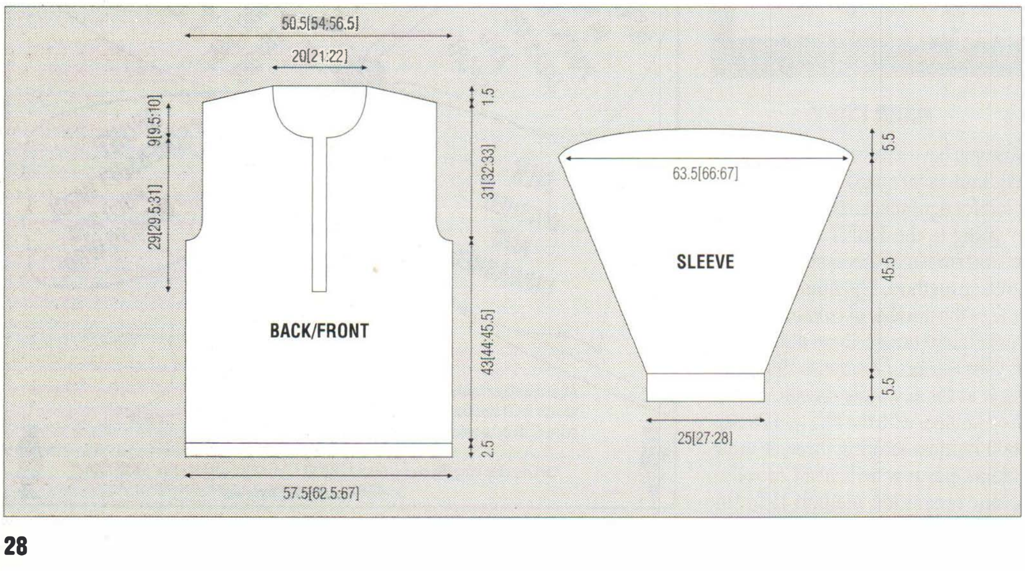
SHAPE ARMHOLE
Cast off 4 sts at beg of next row, K1 row. Dec 1 st at armhole edge on next and every foll alt row 2[3:5] times in all. K until RC shows 168[170:174].

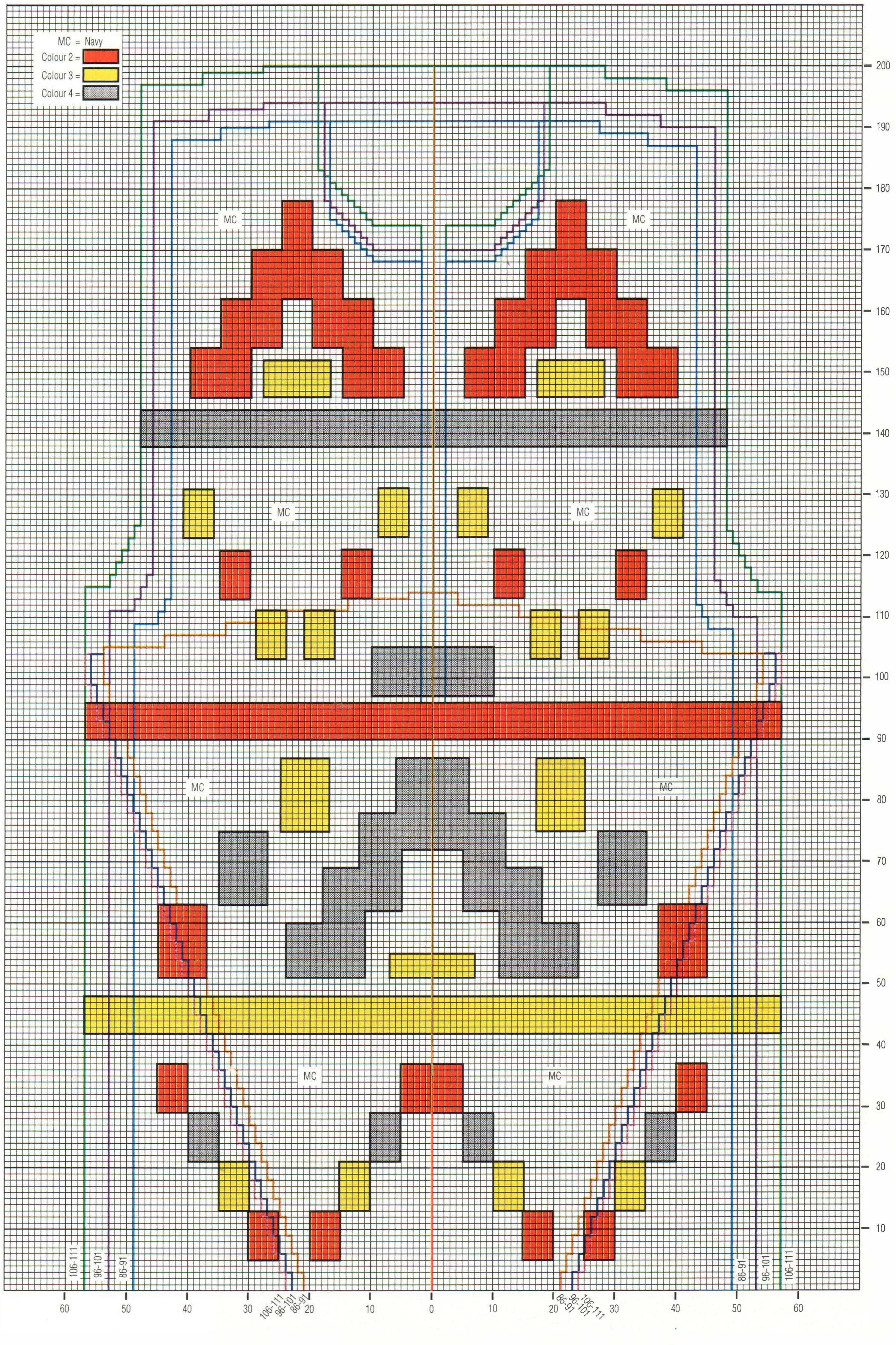
SHAPE NECK
Using a separate piece of MC, cast off 8 sts at L, K1 row. Dec 1 st at neck edge on next 7[8:9] rows. 26[28:29] sts. K until RC shows 186[190:196]. (K1 extra row for L side). CAR.

SHAPE SHOULDER
Cast off 8[9:10] sts at beg of next and foll alt row, K1 row. Cast off rem 10[10:9] sts.
Push 49[53:57] Ns to L of centre '0' to WP. Pick up sts from below WY on left front and hang evenly on to Ns. Set machine for intarsia and working from diagram, complete to correspond with first side, noting difference in rows to reverse shaping and noting that separate yarn will not be required to cast off start of neck shaping.

SLEEVES
Using a pair of 4mm knitting needles and MC, cast on 42[46:48] sts. K 16 rows (5.5 cm) in 2x2 rib.
Push 42[46:48] Ns to WP. Pick up sts from knitting needle and hang evenly over machine needles. Set machine for intarsia.
RC000 MT, start and work intarsia from diagram throughout. K3 rows. Inc 1 st at each end of next and every foll 3rd row 33 times in all. 108[112:114] sts. K until RC shows 104.

SHAPE TOP
Cast off 10[12:13] sts at beg of next 2 rows. Cast off 10 sts at beg of next 8 rows. Cast off rem 8 sts.




MC = Navy
Colour 2 =
Colour 3 =
Colour 4 =
MC
MC
MC
MC
MC
MC
MC
MC
200
190
180
170
160
150
140
130
120
110
100
90
80
70
60
50
40
30
20
10
106-111
96-101
86-91
86-91
96-101
106-111
60
50
40
30
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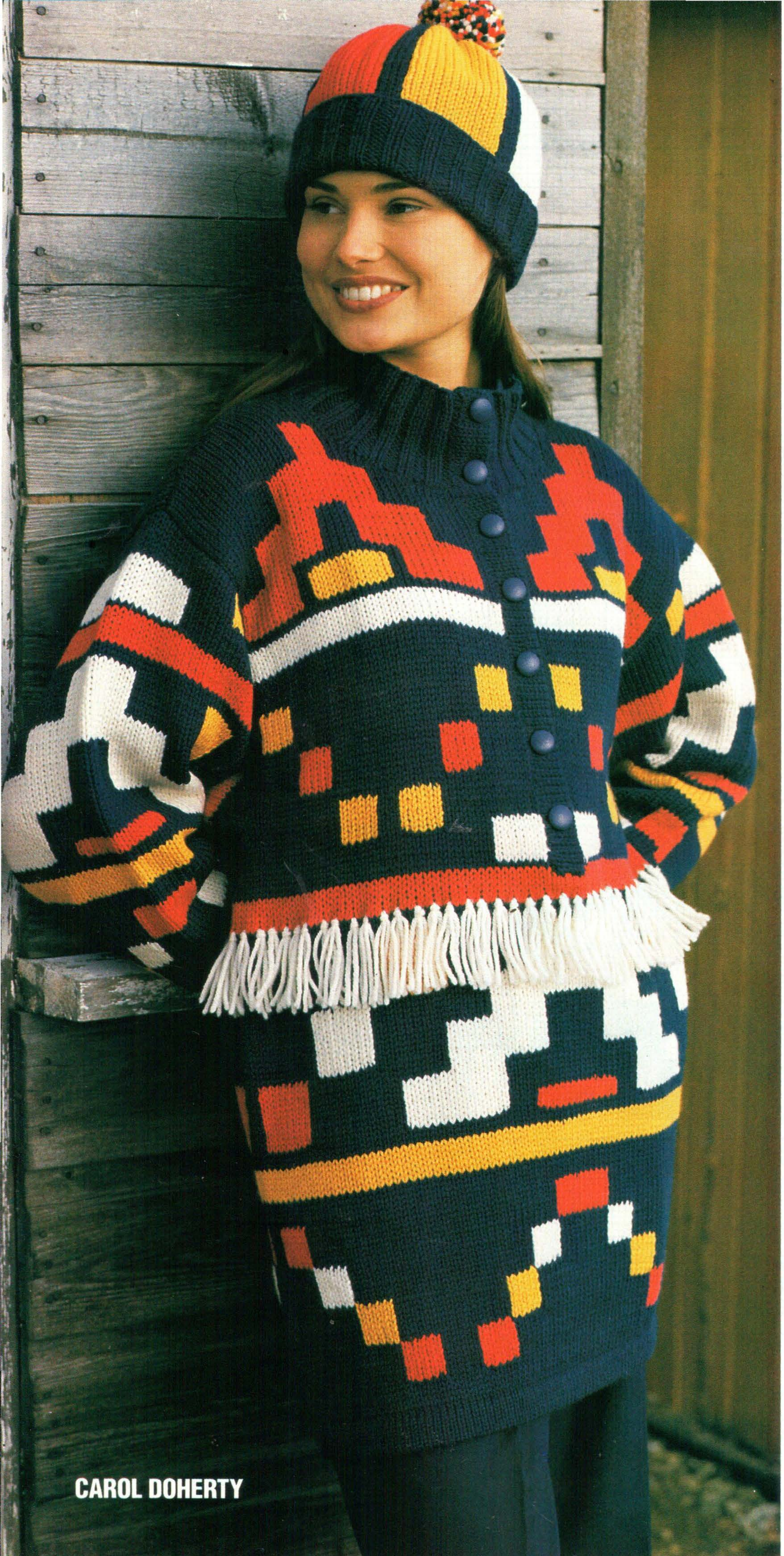
40
50
60



COLLAR

Join shoulder seams matching front neck to back neck marker.
Using 4mm knitting needles and with right side facing, pick up 29[30:32] sts from front neck, 32[34:36] sts from back neck and 29[30:32] sts from front neck. 90[94:100] sts. Using MC, K 24 rows (8.5cm) 2x2 rib. Cast off.

TAB BANDS

BUTTON BAND

Push 64[65:66] Ns to WP. With wrong side facing, pick up left front edge and collar edge and hang evenly on to Ns. RC000. Using MC and MT-1, K14 rows. Cast off.

BUTTONHOLE BAND

Work as given for button band, adding 7 evenly spaced buttonholes when RC shows 3 and 11.

TO MAKE UP

Block and lightly steam pieces to correct measurements. Turn tab bands in half to inside and slip stitch down. Finish top edges of tab bands. Stitch bottom tab band edges in place, lapping buttonhole band over button band. Stitch the two side of the buttonholes together. Set in sleeves. Join side and sleeve seams. Sew on buttons to correspond with buttonholes. Cut a length of col 4 approx 30cm long. Fold in quarters. Push the latch tool up through the first two rows of the band of col 2 between the stitches. Pull the yarn through, pull the other end through the loop. Repeat at 2 stitch intervals. Press and trim off at about 6.5cm.

HAT

Using 4mm knitting needles and MC, cast on 96 sts. K 27 rows (9cm) 2x2 rib. Put the sts on to a knitting pin.
**Push 13 Ns to WP. Hang the first 13 sts evenly on to Ns.
Set RC000. Push 1 N at each edge to WP. (15 Ns). Using MT and col 2, K until RC shows 33. Dec 1 st at each side of next and every foll alt row 6 times in all. 3 sts. Cast off.
Push 3 Ns to WP. Hang the next 3 sts on to the 3 Ns. Push 1 extra N at edge to WP (5 Ns).
RC000. Using MT and MC, K41 rows. Dec 1 st at each edge of next and foll alt row. 1 st. Cast off**.
Rep from ** to ** using (alternately in place of col 2) col 3; col 4; col 2; col 3; and col 4.

TO MAKE UP

Seam section of hat. Make a pom-pom using all 4 colours and set to top of hat.

Stitch Pattern Library

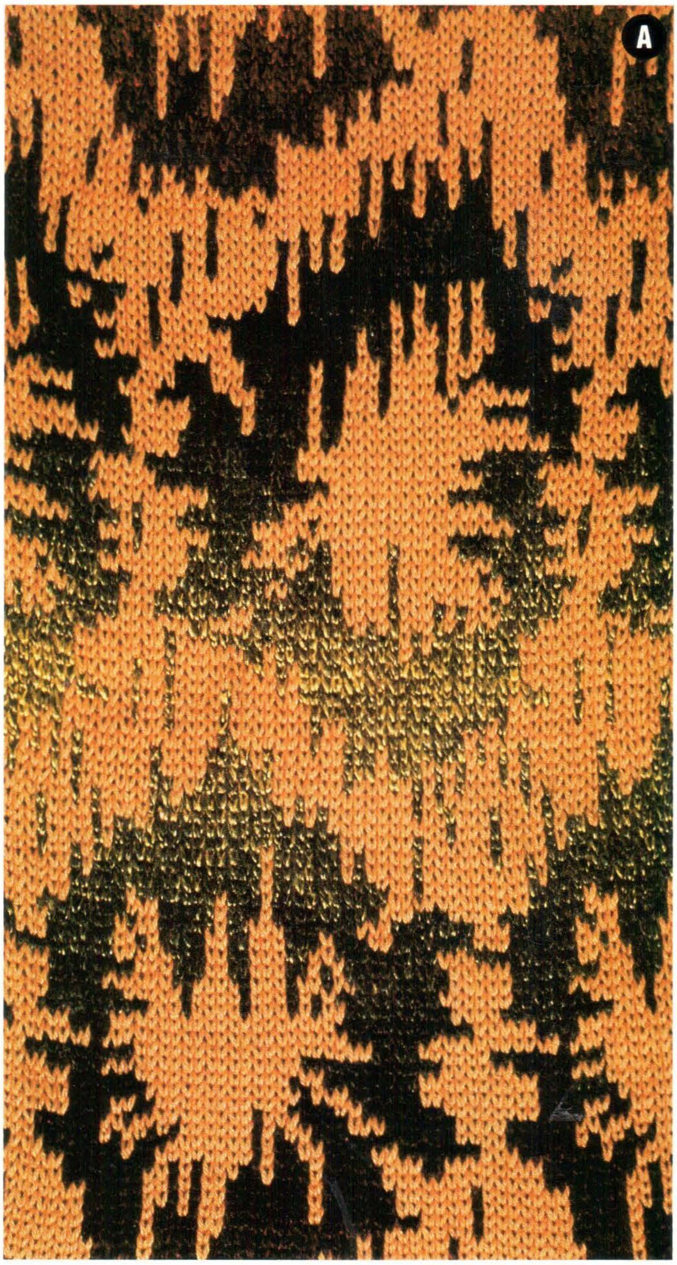
12

Build up your Stitch Library — pull out and keep section with ideas for ALL machines

For February we were inspired to design stitch patterns and fabrics to keep the winter cold at bay — both physically and psychologically! Brightly coloured jacquard designs were adapted from fractal images. These patterns lend themselves to a range of looks, from subtle shadings to the warmer colour combinations we have selected.

Textures for warmth and a fashion look are provided by a new range of tuck stitch designs. Many can be worked in a wide variety of knitting methods, and/or alternative pattern settings, so don't forget to check out the suggestion notes for each design (we can't fit every variation in!).

Whether you work our Stitch Library in one or many colours, on the single or double bed, on a punchcard or electronic machine, here is a selection to suit the whole family.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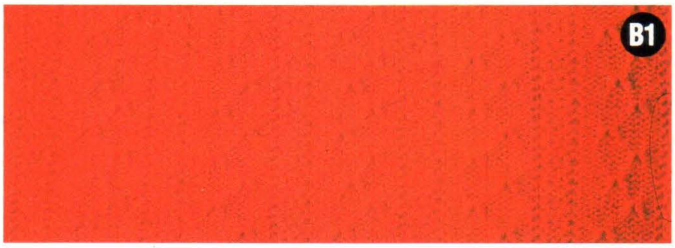
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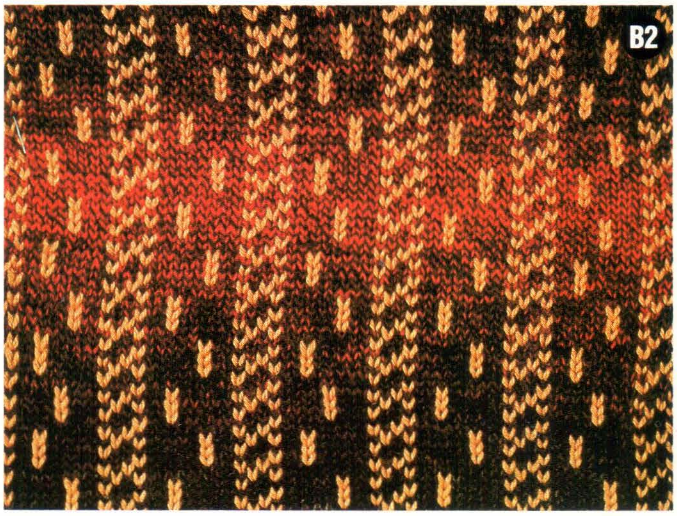
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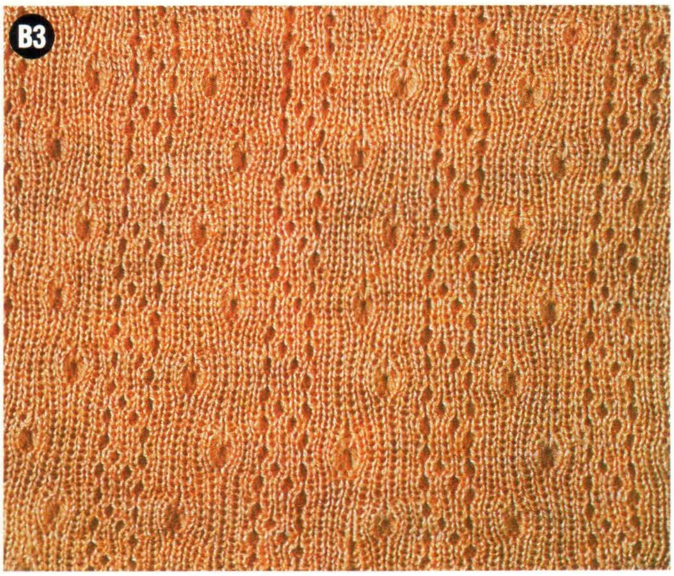
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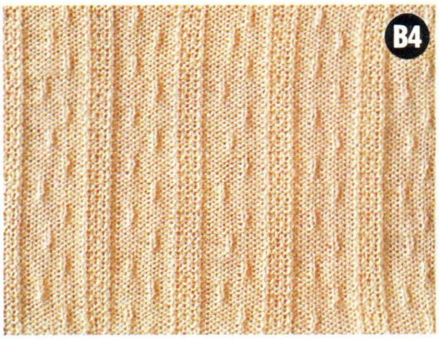

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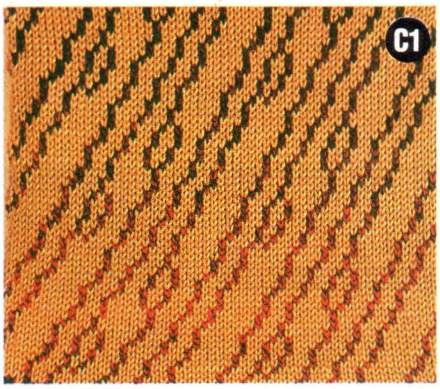
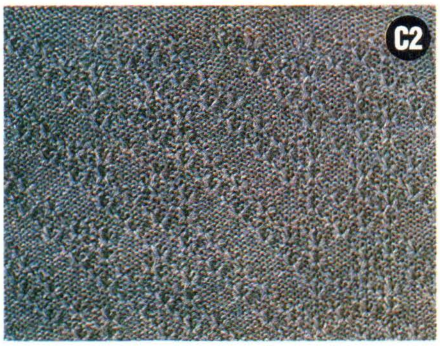
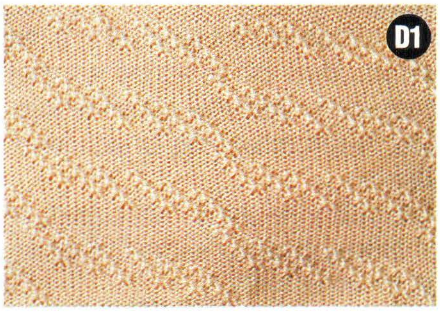


C1



C2



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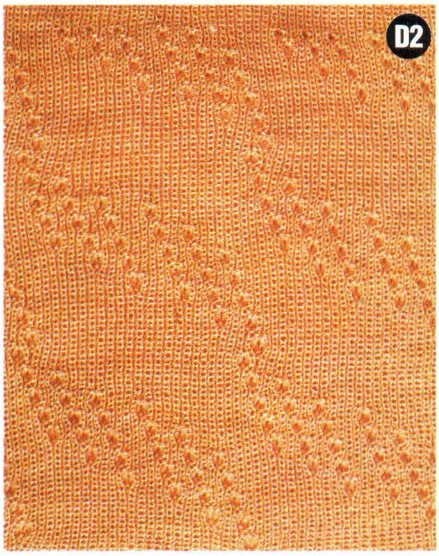

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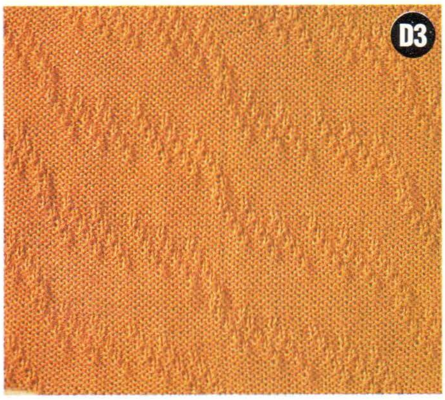

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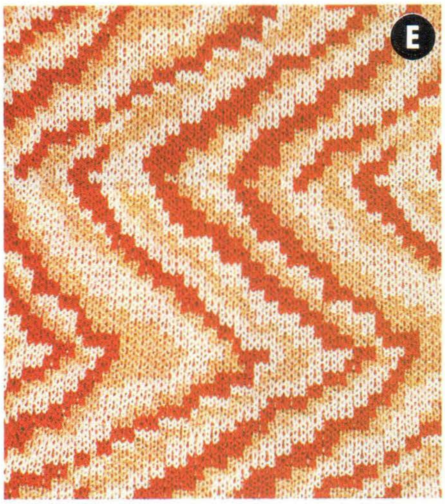

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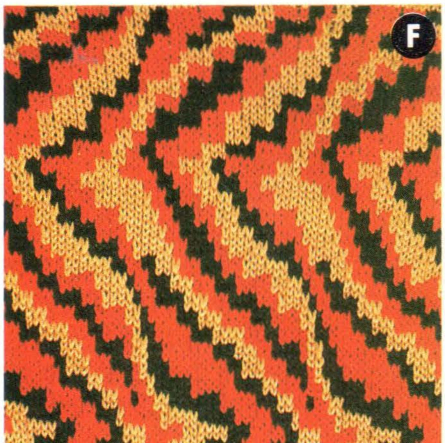

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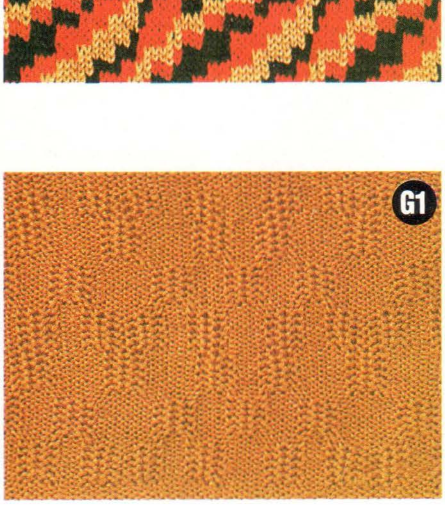
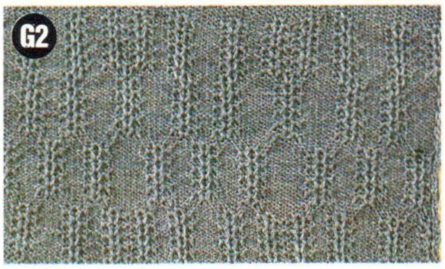
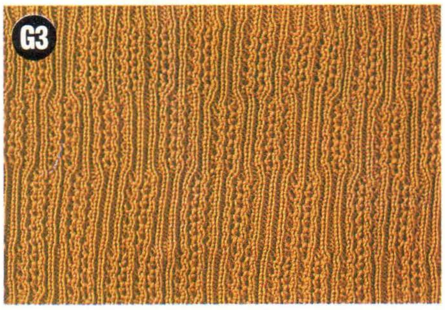


G1



G2



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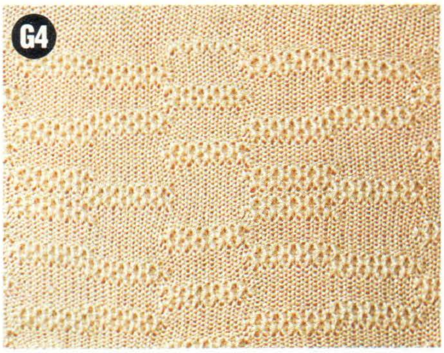
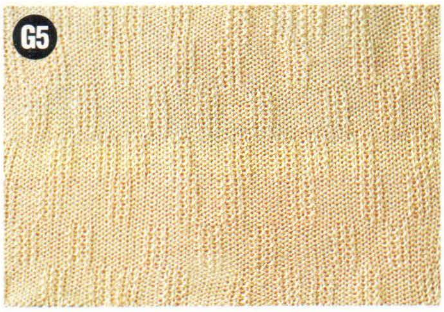


G4



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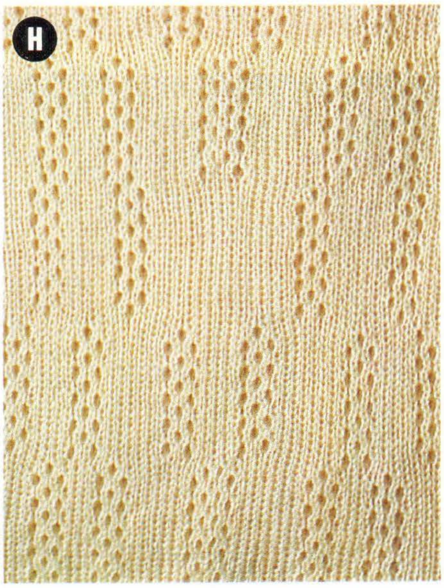


H

SUNBURST

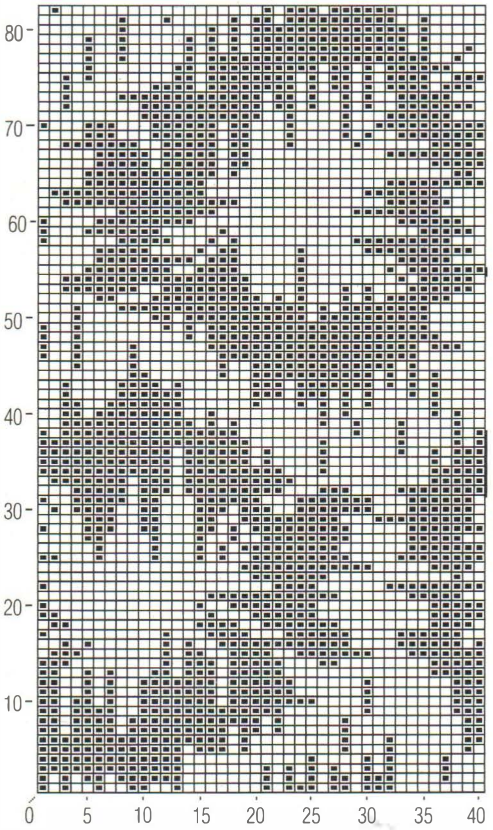
Pattern A: 40 stitches x 82 rows

Suitable for electronic or Passap/Pfaff Duo or E6000 machines. Based on a fractal image, which can contain over 200 colours — we introduced the burst of changing colour by using Bramwell's new 2000 yarn. The sample was worked in double jacquard with an alternate needle backing (non-patterning bed set to knit throughout). The floats might be considered too long for a single bed Fair Isle, but working in jacquard eliminates the problem. The design lends itself to additional forms of decoration, such as:

1. Swiss darning in the central area, using two or three toning shades.

2. Add a dramatic look by painting inner shapes in glitter.

3. Try a combination of lurex and 2000 yarn — it could look wonderful on a long-line evening jacket.



COLUMNS

Pattern B: 24 stitches x 20 rows

Suitable for punchcard machines (see alternative B1 for other machines). This simple pattern lends itself to several treatments as shown in the samples:

Pattern B1: Punchcard machines punch blanks and leave marked areas unpunched. Electronic machines mark/program design as given and use negative button. Worked in 4 ply tuck stitch. The difference in depths between the tucking needles between the columns adds a further dimension to the fabric.

Pattern B2: All machines can use the design as marked. We worked in Fair Isle using Bramwell's 2000 (Shade 4) as MC and Honey coloured 4 ply as C. There are a few odd longer floats, but overall the reverse is quite tidy. The design would also be effective in clear colour combinations.

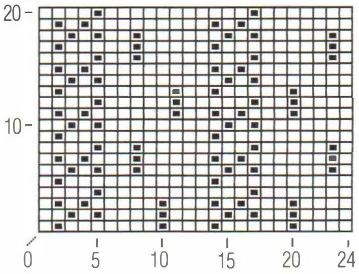
Pattern B3: Punch/use negative button as for B1. Work in full needle rib, using tuck on the main bed and knitting throughout on the ribber.

Pattern B4: Worked in 4 ply using the garter carriage — use pattern as given — the garter carriage then has less work to do! Both sides are attractive, but the pattern shows more clearly on the mainly purl side we have shown.

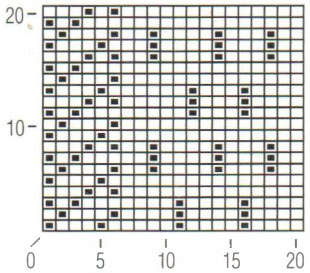
Pattern Diagram B1: 20 stitches x 20 rows

This design can be used for the first three alternatives already shown on Passap/Pfaff and Singer machines. Simply repeat the pattern across twice for Duo cards and three times for Singer 60 stitch systems.

B



B1



DIAGONAL BLIMPS

Pattern C: 24 stitches x 20 rows

Designed for 24 stitch repeating systems, the simple basic principle of slightly ragged diagonal lines, with little 'blimps' is easily adapted for other repeating systems.

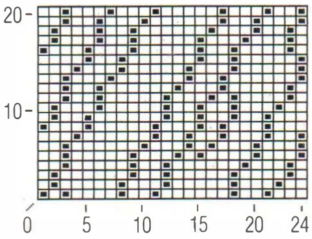
Pattern C1: Worked as Fair Isle, using Honey 4 ply as the main colour and Bramwell 2000 (Shade 4) as C. Note that depending upon the main colour used in combination with 2000, the design could seem to disappear at times if the contrast and background colour are very alike in areas.

Pattern C2: Punch blanks and leave blanks unpunched or electronic machines use negative button to work in tuck stitch.

Suitable Alternatives:

1. Punch/program negatively. Use a fine yarn in full needle rib. Use the double length knob/button and work in tuck on the main bed and knit on the ribber. This should give quite a deep pattern in parts.

2. Amend the design to fill in the narrower areas between the diagonals and try as a Fair Isle pattern. This should be particularly effective with a random contrast yarn.



DIAGONAL FLASH

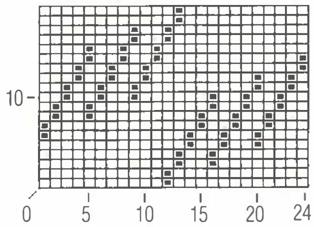
Pattern D: 24 stitches x 19 rows

Designed for 24 stitch repeating systems, again, the motifs can be simply repositioned to suit a 20 or 30 stitch repeat (for 40 or 60 stitch repeats).

Pattern D1: Punch negatively; electronics use negative button. Work as tuck stitch in 4 ply. The pattern impact actually shows even better over a larger area of fabric than we could fit in.

Pattern D2: Punch/program as for D1. Work in full needle rib. Use the elongation/double length switch for a double bed tuck pattern.

Pattern D3: Use the design exactly as shown for a garter stitch design. Try the double length button with this one. Electronic machines could also experiment with double width and/or 'upside down' settings.

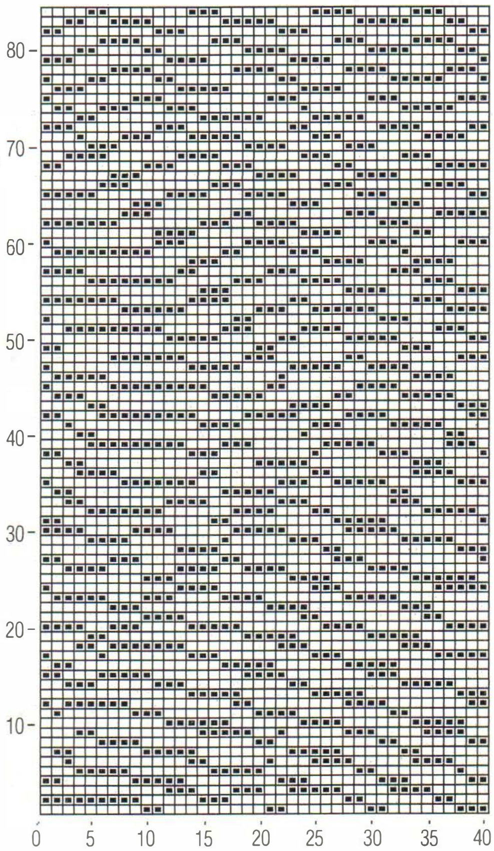


FRACTAL FRAGMENT 1

Pattern E: 40 stitches x 84 rows

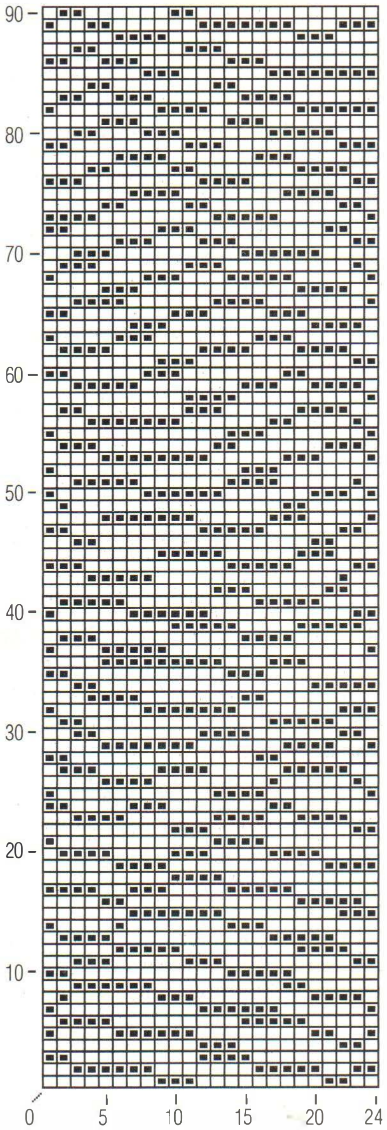
Designed for Passap/Pfaff or Japanese electronic machines.

Use the design on elongation on Japanese machines (Passap/Pfaff can use 2 or 4 setting as desired on the Deco). On Japanese electronics, assuming you are using a colour changer, work the select/memorise row from right to left. MB (FB) set to slip/part (BX). All machines, knit 2 rows Red, 2 rows Cream, 2 rows Gold. Repeat these 6 rows throughout. The sample was worked with a ǀǀǀǀ backing (alternate pushers and BX setting on the BB for Passap/Pfaff).



FRACTAL FRAGMENT 2

Pattern F: 24 stitches x 90 rows
This scaled down version has been designed for 24 stitch repeating systems. We worked using 4 ply yarns, in ladder jacquard — all needles in work on the main bed, only every 4th needle in work on the ribber. Use the double length switch and with colour changer in situ at the left, work the select/memorise row from right to left. Set MB for part/slip, RB for knit throughout. Knit 2 rows Red, 2 rows Gold, 2 rows Navy. Repeat these 6 rows throughout.



STAGGERED LADDERS 1

Pattern G: 24 stitches x 30 rows
Designed for 24 stitch repeating systems, it could easily be adapted for 20 or 30 stitch repeats (see H for 40 stitch design). See also G4 for a 30 stitch repeat. There are lots of possible permutations with this simple design:

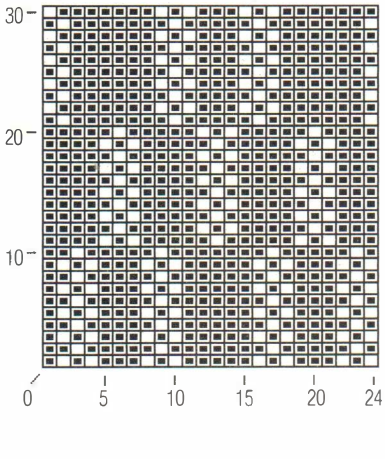
Pattern G1: Worked as tuck stitch in 4 ply yarns.

Pattern G2: Use the elongation switch and work as tuck stitch for a more sharply defined texture.

Pattern G3: Worked as a double bed design. All needles in work on the main bed, alternate needles in work on the ribber. Work in tuck stitch (we used double length, but try running the pattern through normally as well). Remember to set pitch 'H' for this needle arrangement and try racking one full position to right or left, as the finished result will vary depending just where the ribber working needle 'falls'.

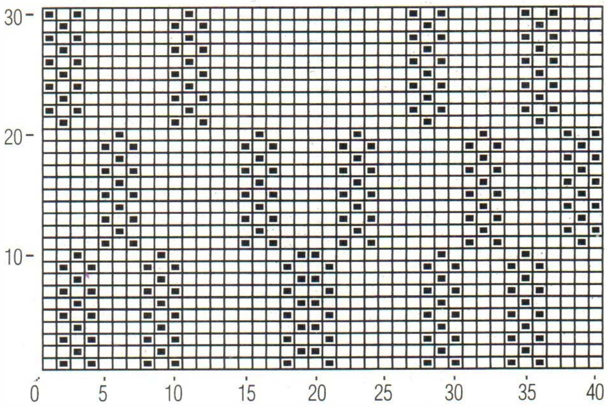
Pattern G4: Use either on 30 or 60 stitch repeating systems by using the design sideways (so it becomes 30 stitches x 24 rows), or use the rotation button on an electronic machine for the same effect. We worked in tuck stitch using the double length facility.

Pattern G5: Punch negatively or use the negative button on an electronic to work as a garter stitch. It will work as a garter stitch exactly as shown, but you will be giving the garter carriage less work, over complete garment panels, if there are more blanks than holes. We used a 4 ply yarn.



STAGGERED LADDERS 2

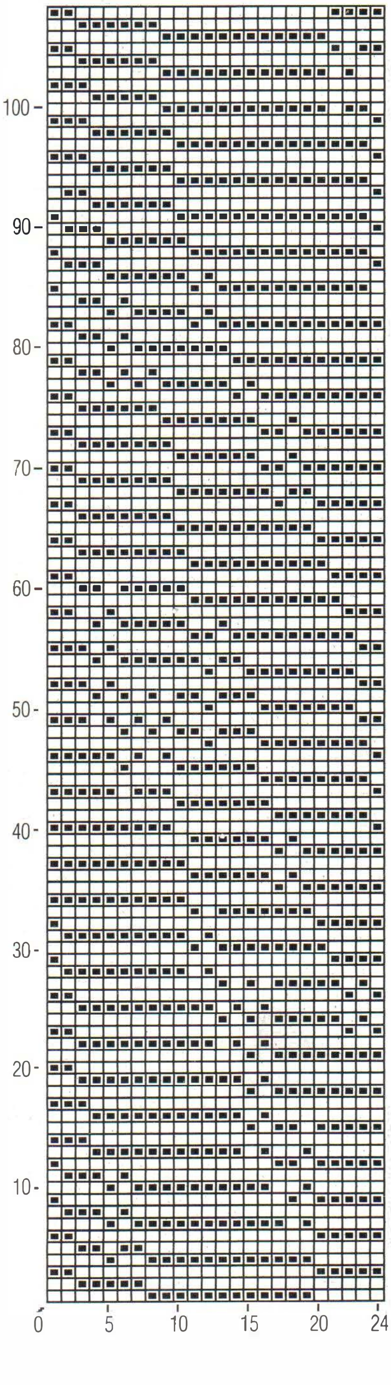
Pattern H: 40 stitches x 30 rows
Designed for Passap/Pfaff or Japanese electronic machines. Many of the patterning variations shown for Pattern G can be used as well as the full needle rib tuck stitch shown. Japanese machines use elongation switch.



FRACTAL WAVES 1

Pattern I: 24 stitches x 108 rows
Designed for 24 stitch repeating systems. Three colour jacquard makes a bold statement in a pattern which would be shown to best advantage over large spreads of fabric — tunics, jackets and the like. Use the double length switch. Work select/memorise row from right to left. Set MB carriage for slip/part (we set ribber I|I buttons in work) and work 2 rows Gold, 2 rows Navy, 2 rows Aran. Repeat these 6 rows throughout.

Suitable Alternative:
On the single bed, three colour designs can be worked as for the double bed ones in slip stitch. The floats will be longer, but in lightweight yarns, the fabric is soft and colourful. If a lining can be incorporated into the garment, this setting is very viable.



FRACTAL WAVES 2

Pattern J: 24 stitches x 36 rows

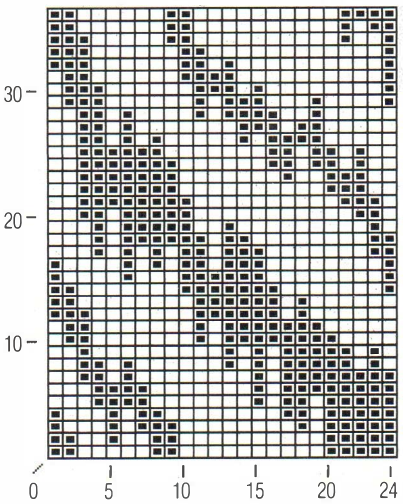
Designed for 24 stitch repeating systems, the lines are easily extended for a 30 or 40 stitch repeat.

We worked in Fair Isle, the use of Bramwell's 2000 yarn bringing the waves alive with a semblance of the colour changes characteristic of the original fractal pattern.

Suitable Alternatives:

1. Electronic machines can work from this design in a double jacquard setting. Try a ladder jacquard technique in 4 ply yarns for a bold design, or a full needle rib with ǁǀǁ buttons and a fine yarn for a smaller repeat.

2. Electronic machines, try mirror imaging the design, horizontally and/or vertically for some intriguing alternatives.



CHEQUERBOARD 1

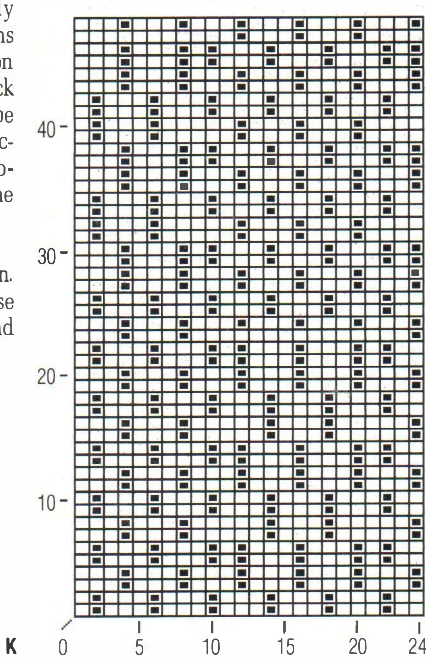
Pattern K: 24 stitches x 48 rows or **Pattern K1:** 20 stitches x 48 rows

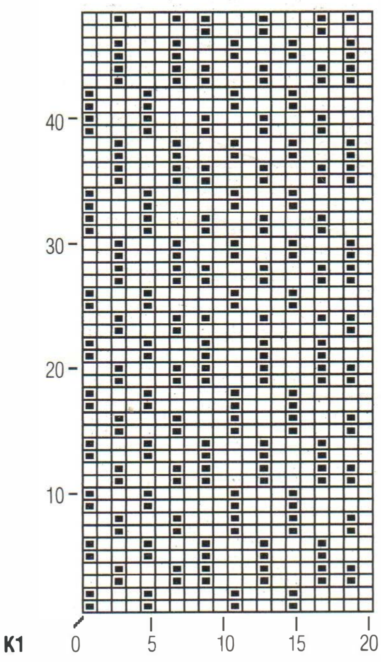
A versatile design readily adapted for different widths of repeat. The 24 stitch version is shown as a single bed tuck stitch. Note card should be negatively punched or electronic machines mark/program as shown and use the negative switch.

Suitable Alternatives:

1. Try as a garter stitch design.

2. Electronic machines — use the double width facility and work in garter stitch.



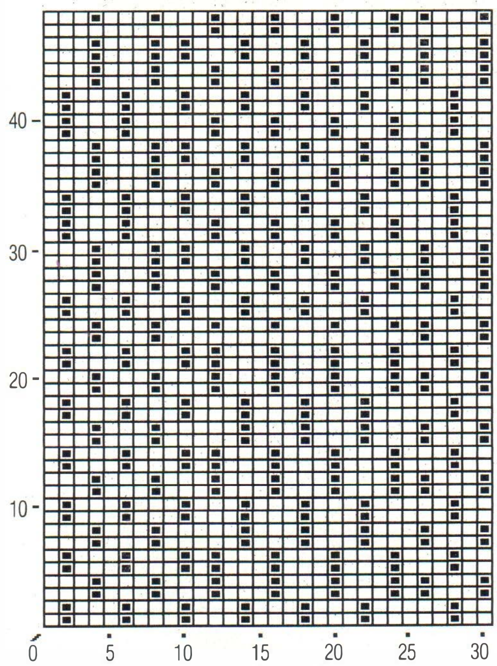


CHEQUERBOARD 2

Pattern L: 30 stitches x 48 rows

Designed for 30 or 60 stitch repeating systems.

This illustrates the versatility of the basic design idea for alternative stitch widths — of course the depth and height of the design could also be amended to taste. We worked a full needle rib tuck stitch for lightweight texture and warmth.

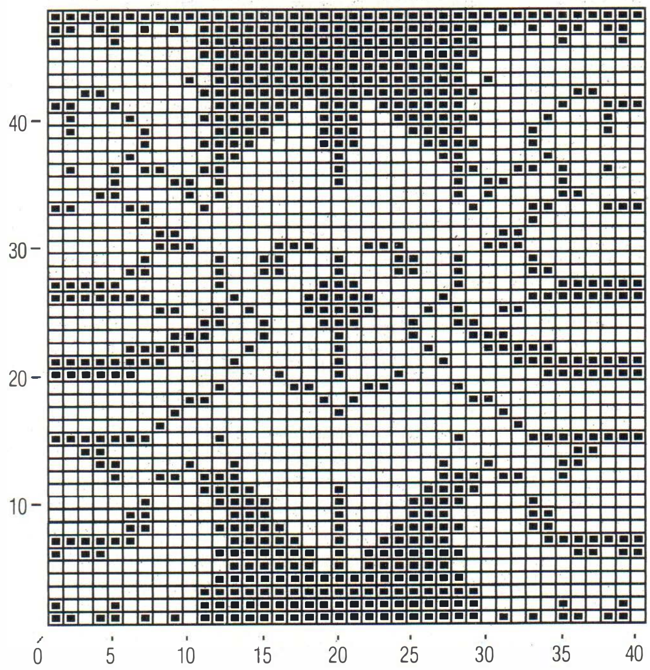


SURPRISES 1

Pattern M: 40 stitches x 48 rows

Designed for Passap/Pfaff machines — also suitable for Japanese electronic machines.

The pattern title aptly described our surprise when developing another fractal design. With a change in the colour balance, butterfly shapes and faces appeared. We couldn't resist including it for its fun value. We worked this swatch in double jacquard with a 1x1 BX pusher backing (ǁǀǁ buttons on Japanese machines — which should also use the double length facility to get the swatch looking as shown).



YARNS AND COLOURS

We used a variety of Bramwell's 4 ply yarns for the single bed fabrics, plus just one shade in their new 2000 range — shade 4. This particular colour shades through yellow to black to red, but quite subtly so.

Duo-Magic was used for the full needle tuck rib samples.

If you have any difficulty in obtaining any of these yarns, please contact F. W. Bramwell & Co Ltd, Unit 5, Lane Side, Metcalf Drive, Altham, Accrington, Lancs BB5 5TU.

The Honey and the Blue were 'oddments' of 4 ply wools.

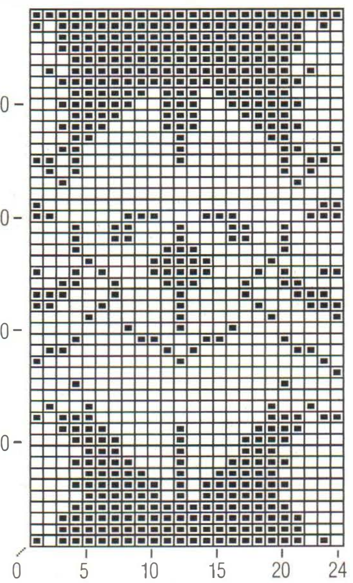
SURPRISES 2

Pattern N: 24 stitches x 48 rows. **Pattern N1:** 24 stitches x 96 rows

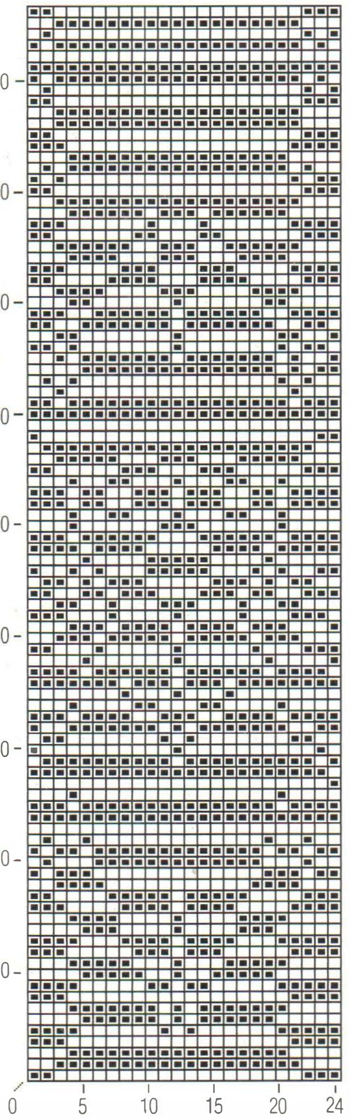
The 24 stitch equivalent to pattern M. Two charts are given, N can be used for double jacquard on electronic machines, whilst N1 is the ready-made double jacquard design for punchcard machines. We worked in ladder jacquard — all needles in work on the main bed and alternate needles in work on the ribber bed. Work the select/memorise row from right to left. Using Honey, carriage set to slip/part, knit one row. *Using Red, K 2 rows. Using Honey, K 2 rows*. Repeat from * to * throughout.

Try different colour combinations to emphasise different aspects of the design.

N



N1



CHECKED TEXTURES

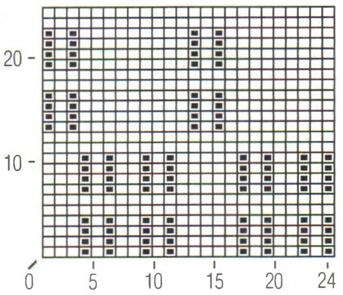
Pattern O: 24 stitches x 24 rows

Designed for 24 stitch repeating systems, but readily adapted for 30 or 40 stitch repeats by adjusting the motif spacings and numbers of them across the design. This is another deceptively simple design which has great potential for a variety of new looks.

Pattern O1: Punch negatively, or use the negative switch (on an electronic). Worked as a tuck stitch, the checks are clearly defined.

Pattern O2: Punch as for O1. This time we worked in tuck stitch with some colour changes to give a colourfully textured fabric. For this swatch we knitted 4 rows Honey, 2 rows Red — repeating these six rows throughout.

Pattern O3: Using the pattern as shown, we worked in garter stitch using the garter carriage. The purl side of the fabric shows the clearest line definition.



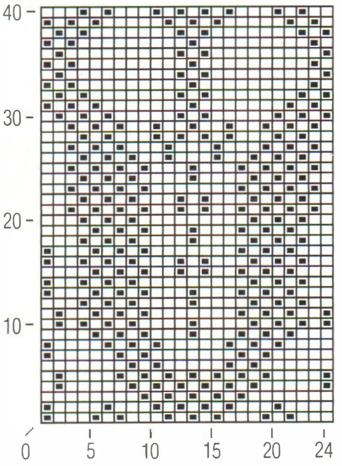
SIMPLE KEY

Pattern P: 24 stitches x 40 rows

Designed for 24 stitch repeating systems, change the central and edge spacings to change to a 30 or 40 stitch repeat.

Pattern P1: Worked as Fair Isle using Aran as MC and Bramwell's 2000 (Shade 4) as C. The background colour change provided by the shaded yarn provides warmth and depth to the design.

Pattern P2: Punch negatively or use negative buttons on an electronic machine. Set for elongation/double length and work in tuck stitch. Again a combination of different tucking depths within the design add a lively texture to the fabric.



ELONGATED KEY

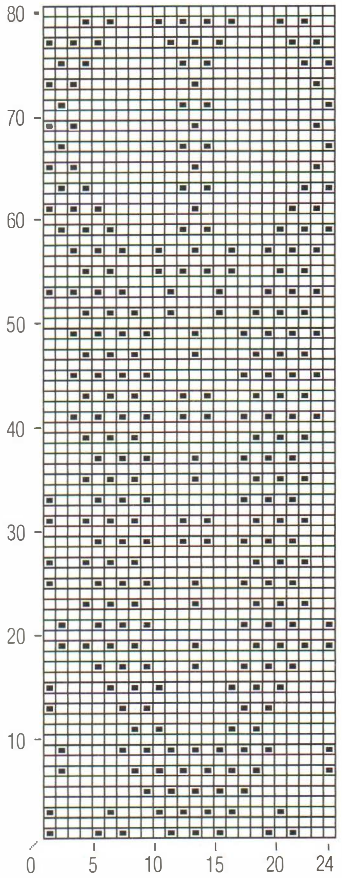
Pattern Q: 24 stitches x 80 rows

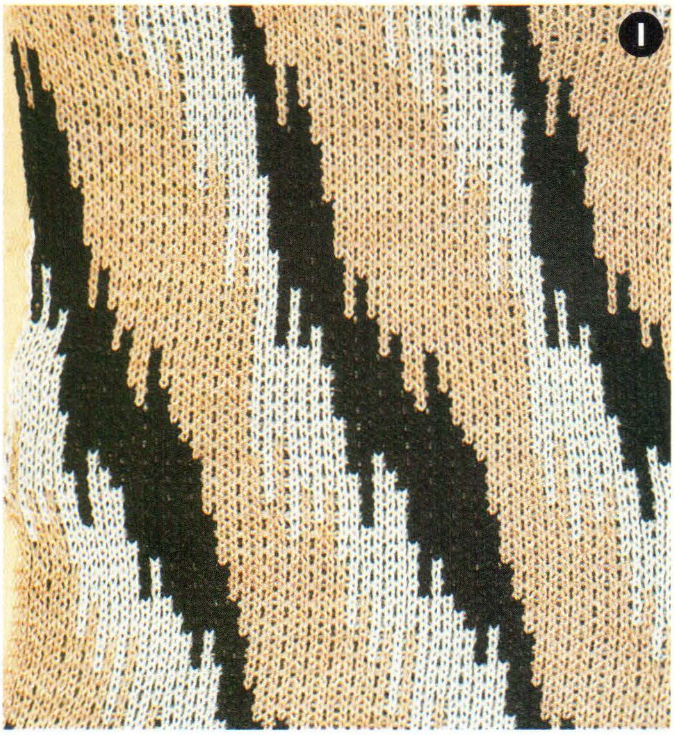
This is an obvious adaptation of P — the main change being that one plain row has been inserted between every marked/punched hole. This gives potential for a more planned colour change. Double length/elongation has been used on all variations.

Pattern Q1: Worked in tuck stitch, using the purl side as the right side. Punch negatively or use negative button as for P. Work in stripes of 2 rows Blue, 2 rows Aran throughout. Repeat these 4 rows throughout.

Pattern Q2: Worked exactly the same as for Q1 (but in red and blue), but here we show the plain side, a different but equally attractive fabric.

Pattern Q3: Worked in fine yarn as a full needle rib tuck stitch. The fabric tends to elongate the design, making a big and bold pattern, that is quick and easy to knit.

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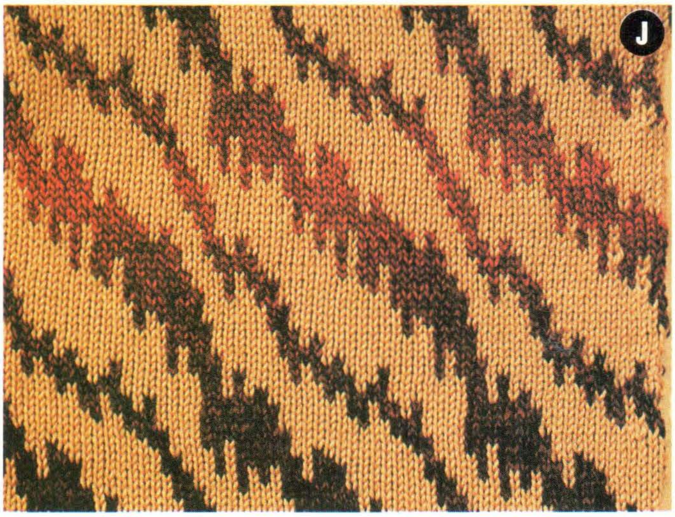
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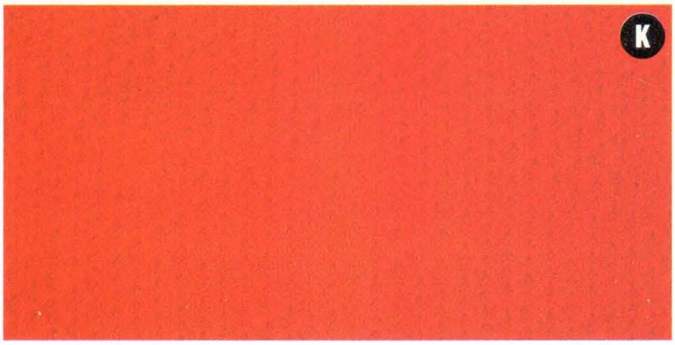
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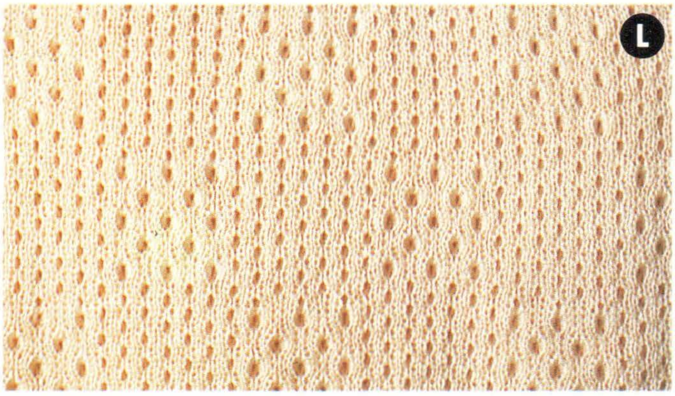
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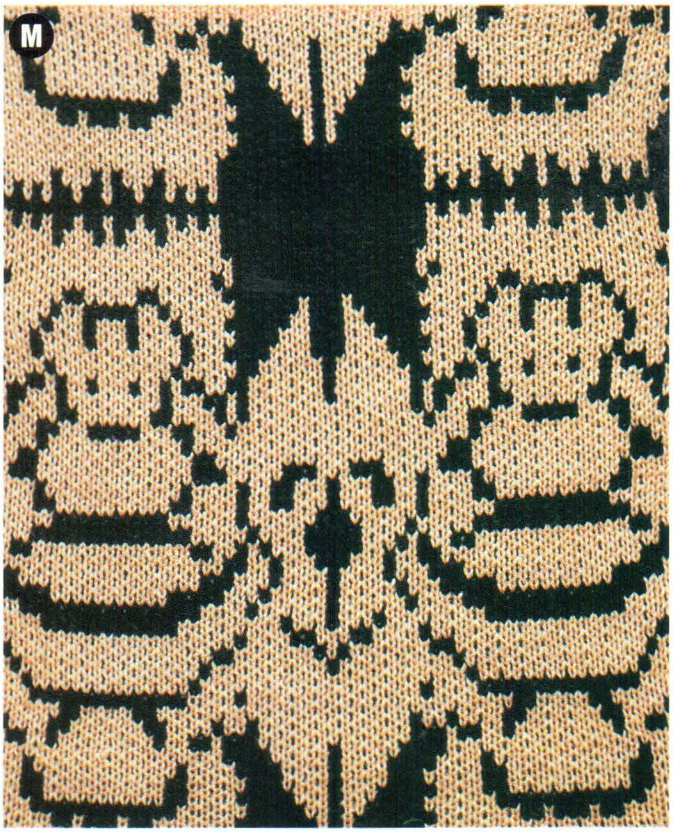
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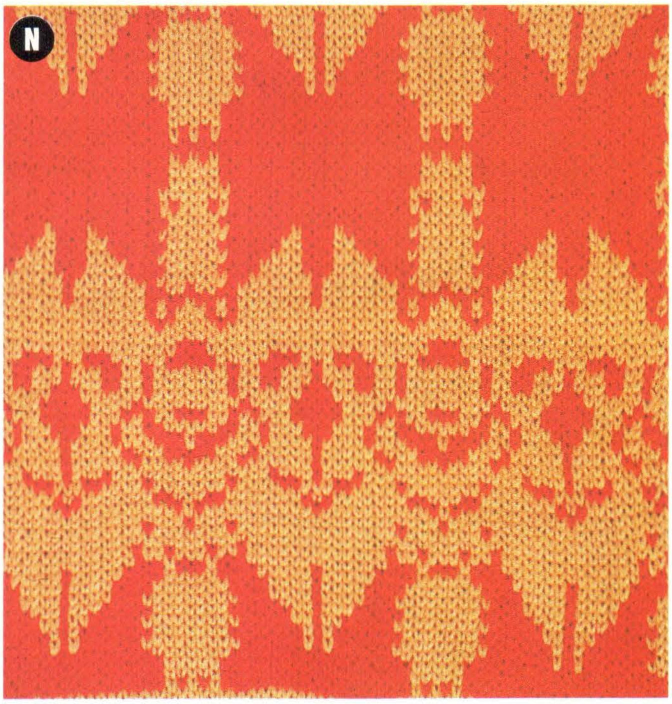
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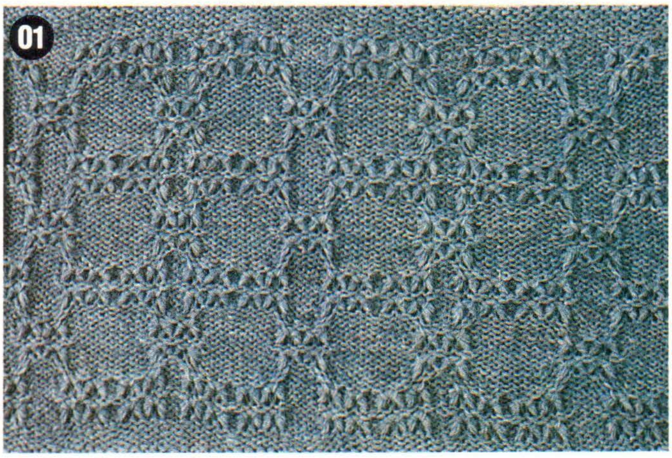
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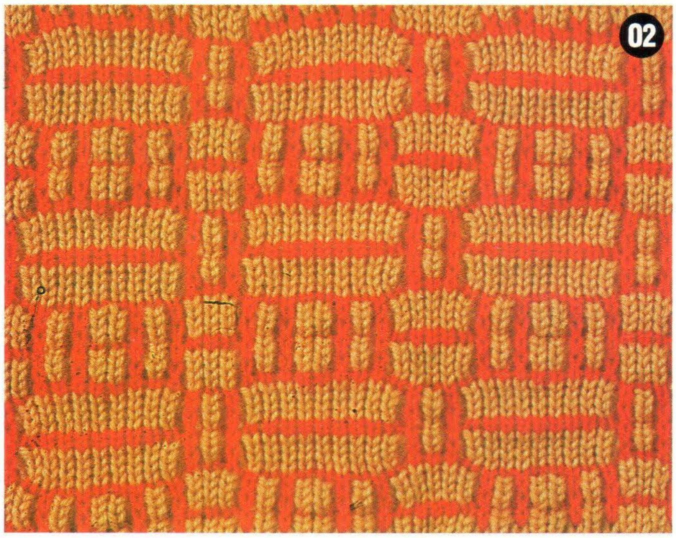
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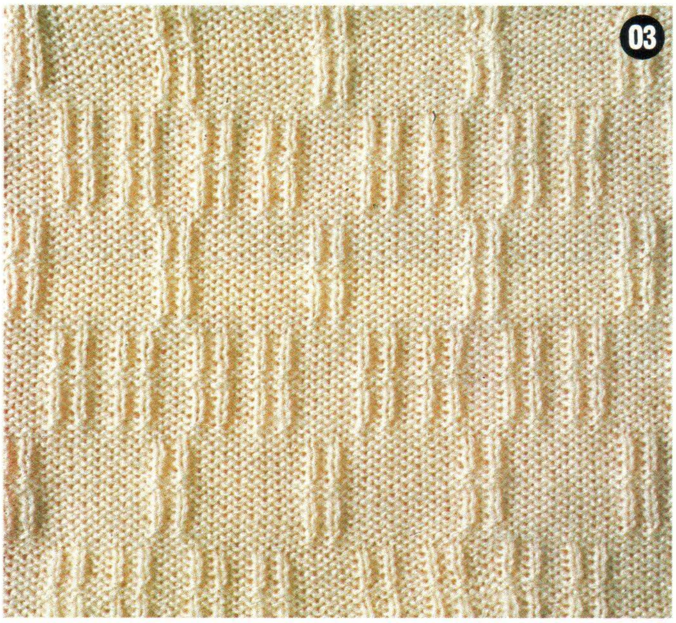
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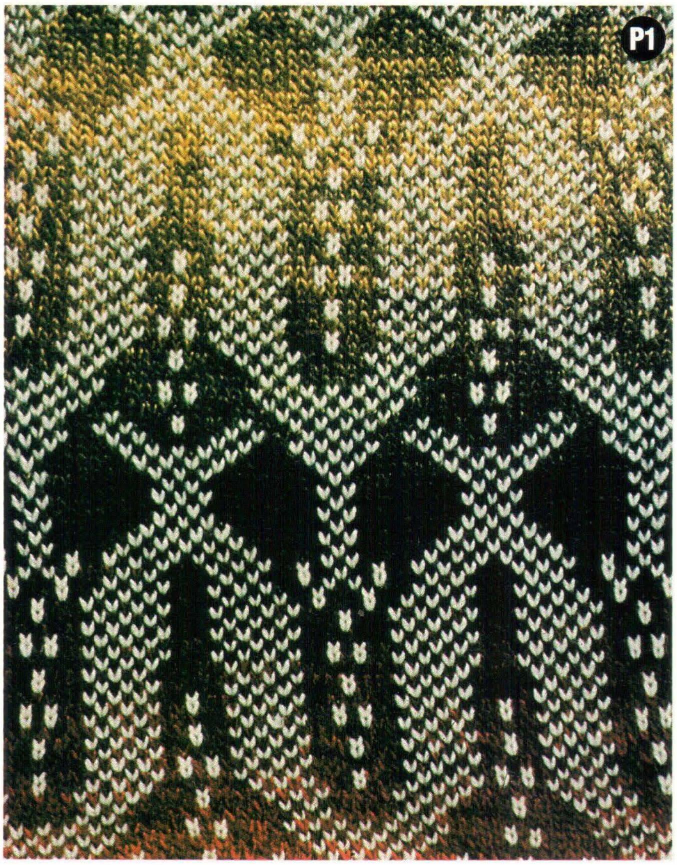
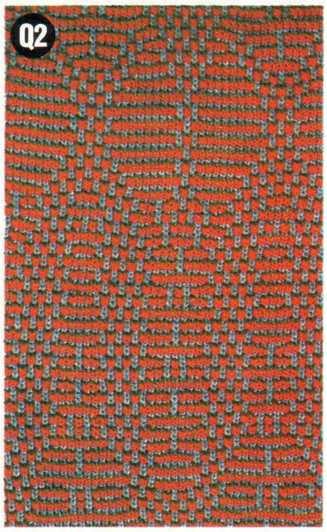

P1

P2

Q1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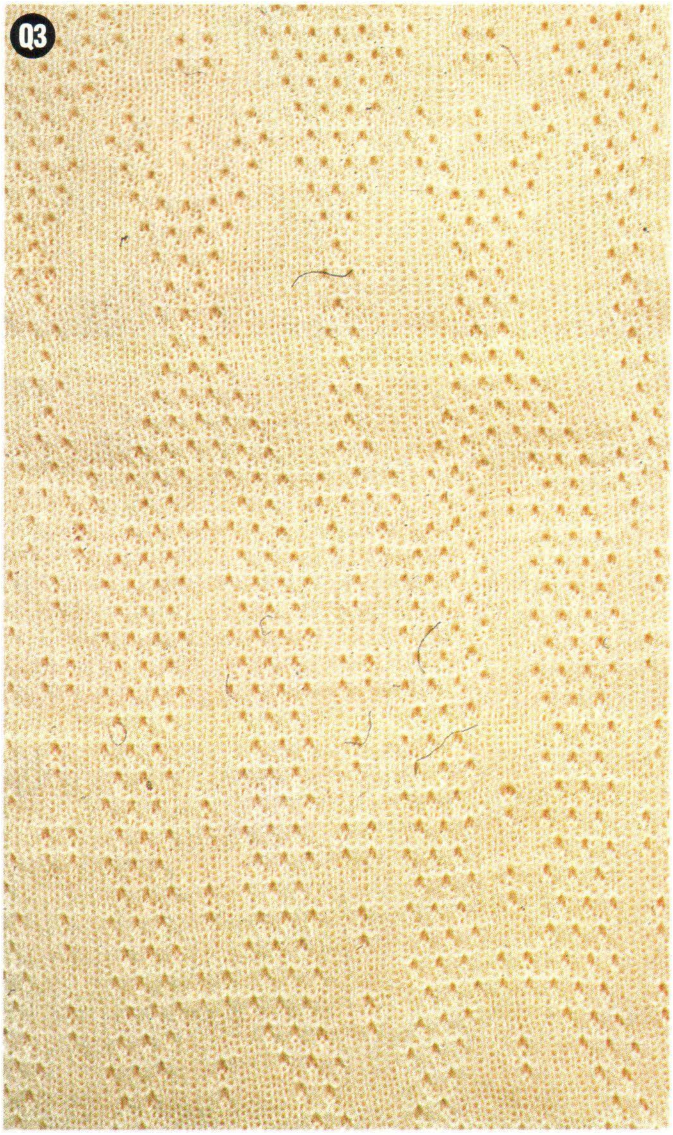
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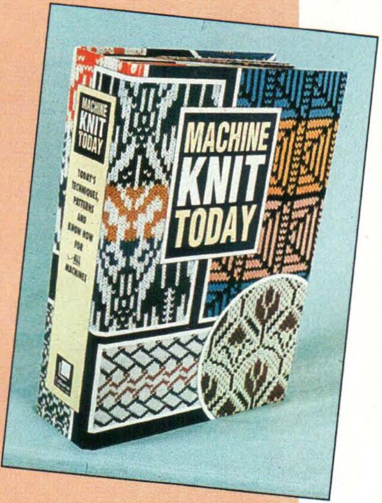
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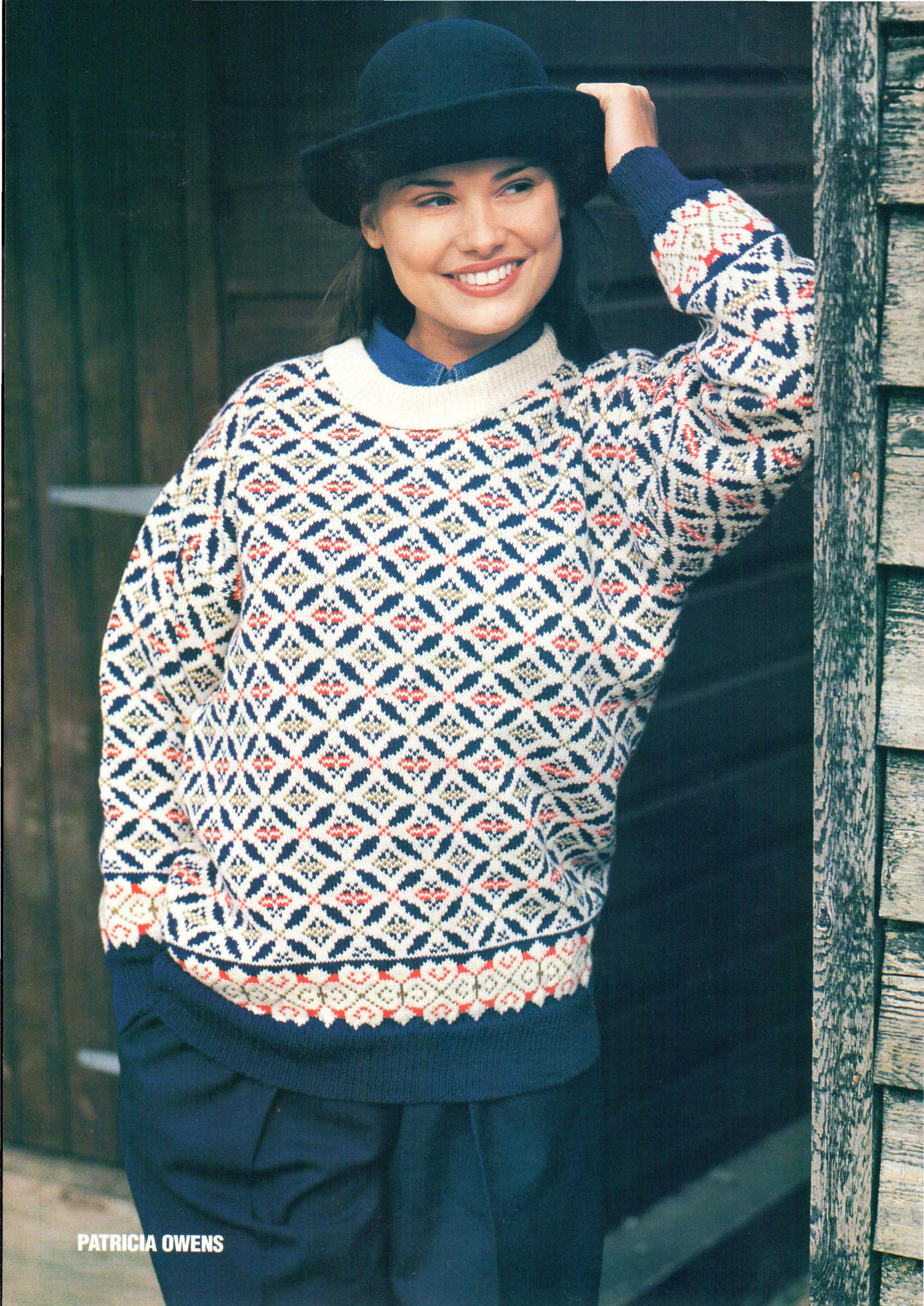


PATRICIA OWENS

Lady's Fair Isle Sweater

Electronic with Punchcard Adaptation

SIZES

To suit chest 86[91:96:101:106]cm.

Finished measurement 100[106:111:116:121]cm.

Length 64[66:68:68:70]cm.

Sleeve seam 45[46:47:48:49]cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

King Cole Anti-Tickle Wool
6[6:7:7:7] x 50g balls in MC.
4[4:5:5:5] x 50g balls in A.
1 x 50g ball in each of B and C.

MAIN TENSION

31 sts and 38 rows to 10cm measured over Fair Isle patt after steam pressing (tension dial approx 8).

Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 42.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET

Mark mylar sheet patterns 1 and 2 before starting to knit.

PATTERN AND COLOUR SEQUENCE

PATTERN 1

Carr set for Fair Isle, changing colours in feeders as given.

Feeder 1/A	Feeder 2/B	Rows
A	MC	3
B	MC	4
C	MC	8
B	MC	4
A	MC	3

PATTERN 2

Feeder 1/A	Feeder 2/B	Rows
MC	A	7
MC	C	3
MC	A	7
MC	B	3

PUNCHCARD PATTERN

Originally designed exclusively for electronic machines, we have added slightly amended stitch designs that can be worked by punchcard machines. Punch cards 1 and 2 before starting to knit.

Note: Directions will be given for programming pattern, this is where you will insert the appropriate punchcard, working the select/memorise row as appropriate before commencing. The same pattern and colour sequence can be used as given for electronic machines.

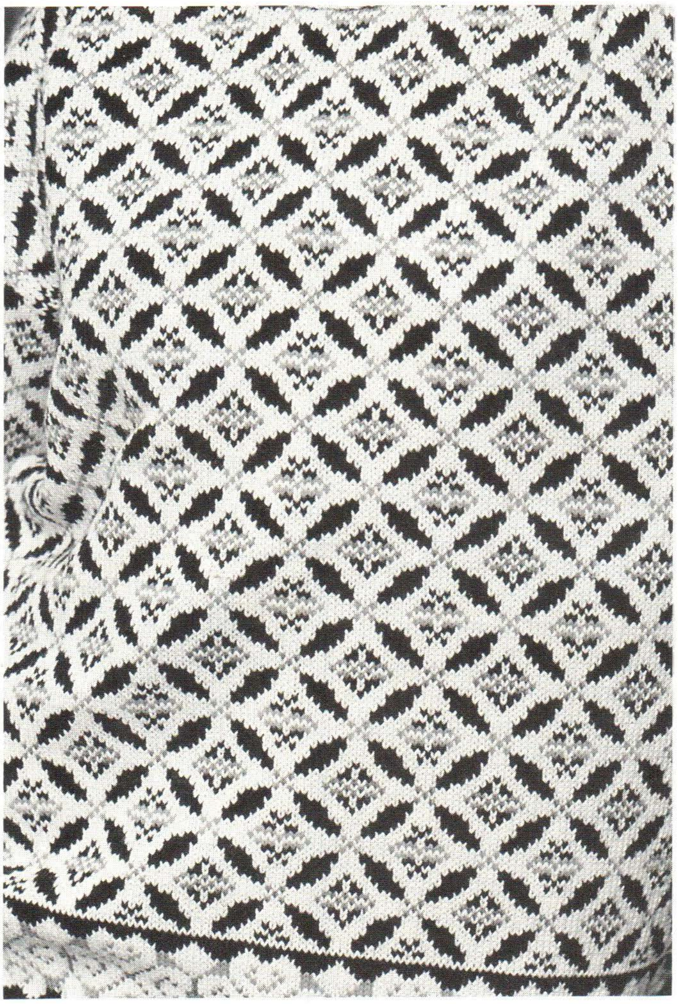
MACHINES: *These instructions are written for standard gauge electronic machines (with an adapted stitch design for standard gauge punchcard machines) with ribber*

YARN: *King Cole Anti-Tickle Wool*

FIBRE CONTENT: *100% Wool*

COLOUR: *We used Aran (MC), French Navy (A), Scarlet (B) and Olive (C)*

STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to King Cole Ltd, Old Souls Way, Bingley, West Yorks BD16 2AX*



BACK

With RB in position set machine for 1x1 rib. Push 155[163:173:179:187] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K33 rows. Transfer sts to MB. Inc 1 st. 156[164:174:180:188] sts. Program patt 1. Using MT and A, set carr to select/memorise for patt and K1 row. CAR.

RC000. Set carr for Fair Isle and work 22 rows of patt 1 (see patt note). Set carr for st st and using A, K1 row. Program patt 2. Set carr to select/memorise for patt and K1 row. Set carr for Fair Isle and work in patt 2 (see patt note) throughout. K until RC shows 208[216:224:224:232].

SHAPE NECK

Note position in patt and colour sequence. Using nylon cord, K95[100:106:109:113] sts at L by hand, taking Ns down to NWP. Cont on rem 61[64:68:71:75] sts at R for first side. K2 rows. Using nylon cord, K 10 sts by hand, taking Ns down to NWP. K2 rows. T10, set carr for st st. Using MC, K1 row and cast off rem 51[54:58:61:65] sts loosely.

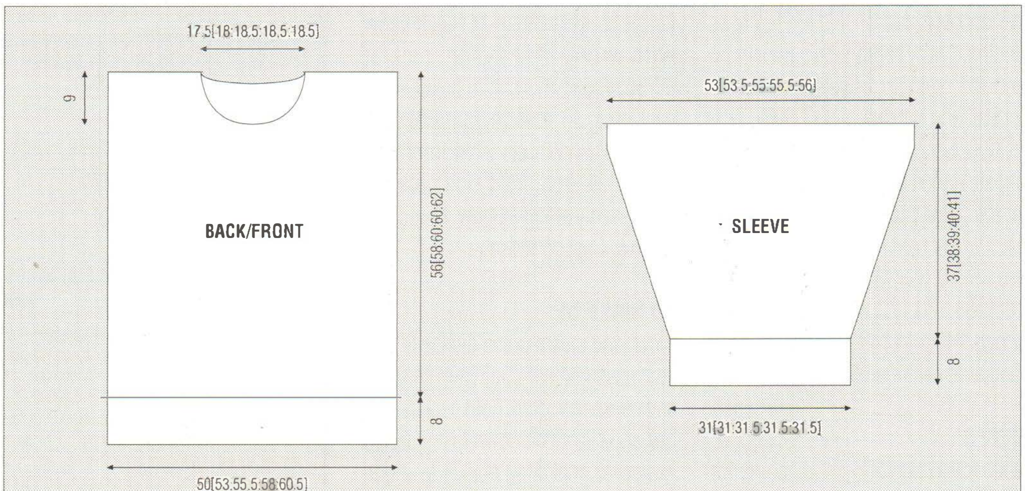
CAR. Reset patt to noted row. Unravel nylon cord over 61[64:68:71:75] sts at (far) L, bringing Ns down to WP. Set carr to select memorise for patt without K and take to L. Reset RC at 208[216:224:224:232]. Work L side to correspond with R.

FRONT

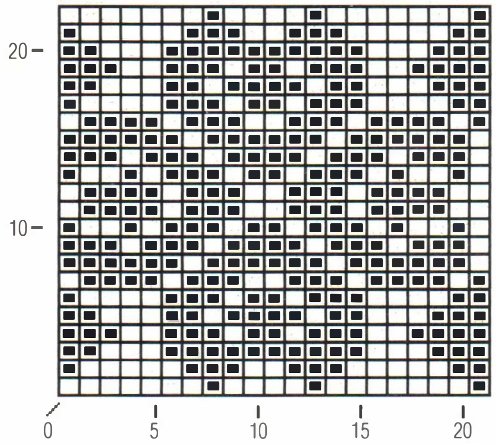
Work as given for back until RC shows 178[186:192:192:202] CAR.

SHAPE NECK

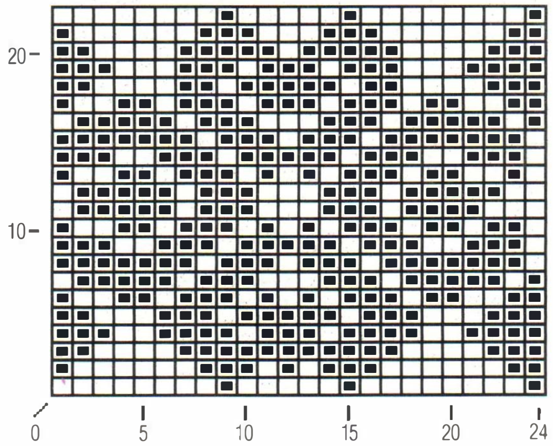
Note position in patt and colour sequence. Using a separate piece of MC, cast off 16[18:20:20:20] sts at centre. Using nylon cord, K70[73:77:80:84] sts at L by hand taking Ns down to NWP. Cont on rem 70[73:



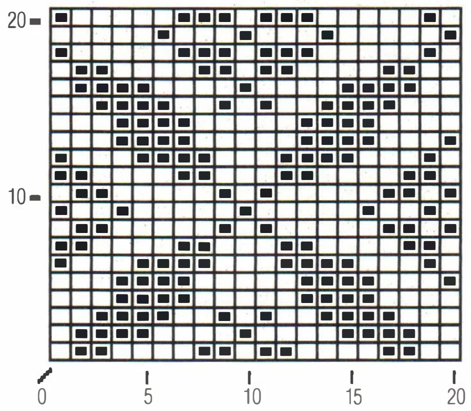
ELECTRONIC PATTERN 1



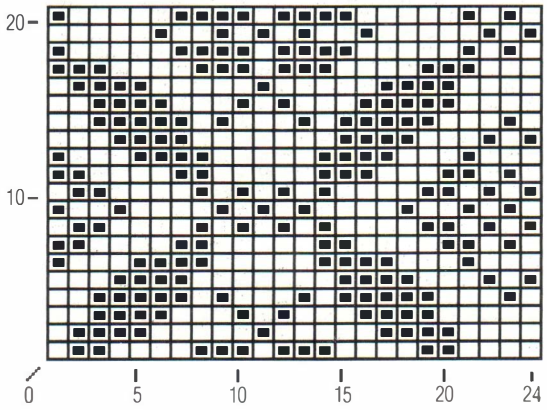
PUNCHCARD PATTERN 1



ELECTRONIC PATTERN 2



PUNCHCARD PATTERN 2



77:80:84] sts at R for the first side, K1 row. Dec 1 st at neck edge on next 6 rows. K1 row. Dec 1 st at neck edge on next and every foll alt row 13 times in all. 51[54:58:61:65] sts. K until RC shows 212[220:228:228:236]. Set carr for st st and using MC and T10, K1 row. Cast off loosely.

CAR. Reset patt to noted row. Unravel nylon cord over rem sts at L bringing Ns down to WP. Set carr to select/memorise without K and take to L. Reset RC at 178[186:192:192:202]. Work L side to correspond with R.

SLEEVES

Push 96[96:98:98:98] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Program patt 1. Using A and MT, set carr to select/memorise for patt and K1 row.

RC000. Set carr for Fair Isle and work in patt 1, then patt 2 as given for back. *At the same time* K4 rows. Inc 1 st at each end of next and every foll 4th row 34[35:36:37:38] times in all. 164[166:170:172:174] sts. K until RC shows 140[144:148:152:156]. Place a marker at centre and cast off.

CUFFS

With RB in position set machine for 1x1 rib. Push 69[71:73:73:73] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K33 rows. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up lower edge of sleeve below WY and hang on to Ns, dec 27[25:25:25:25] sts evenly along the row. Using MT, K1 row. Cast off loosely.

NECKBAND

Join right shoulder seam. With RB in position set machine for 1x1 rib. Push 145[147:149:149:149] Ns on MB and corresponding Ns on RB to WP. CAR. Using MC, cast on and K3 tubular rows. Using MT-6/MT-6, K29 rows. Transfer sts to MB. Using MT-1, K1 row. With wrong side facing, pick up 54[56:58:58:58] sts from below WY at back neck, 36 sts from front side neck, 16[18:20:20:20] sts from front neck and 37 sts from front side neck and hang evenly along the row. Using MT, K1 row. Cast off loosely.

TO MAKE UP

Block and steam press pieces to correct measurements. Join rem shoulder and neckband seam. Fold neckband in half and slip stitch down to inside. Set in sleeves, matching marker to shoulder seams. Join side and sleeve seams.

ABBREVIATIONS

alt = alternate(ly)
altog = altogether
BB = back bed
beg = beginning
CAL = carriage at left
CAR = carriage at right
carr = carriage
cm = centimetres
col = colour
con = contrast
cont = continue
dec = decrease
DK= double knitting
ev = every
FB = front bed
Ff = fully fashioned
foll = following
g = gram
HP = holding position
inc = increase
K = knit
L = left
LHS = left hand side
MB = main bed
MT = main tension
NWP = non working position
N(s) = needle(s)
opp = opposite
patt = pattern
pos = position
R = right
RB = ribber
RC = row counter
rep = repeat
RHS = right hand side
RT = rib tension
rem = remaining
SS = stitch size
st(s) = stitch(es)
st st = stocking stitch
T = tension
tog = together
trans = transfer
UWP = upper working position
WK = using WY, K a few rows and release from machine
WP = working position
WY = waste yarn
[ ] = figures in square brackets refer to larger sizes

FOR MACHINES WITHOUT RIBBER MOCK RIB

Push the number of main bed Ns as given in the patt to WP. Return alt Ns to NWP for 1x1 mock rib. Return every 3rd N to NWP for 2x1 mock rib. Using WY, cast on and K a few rows, ending carriage at left. Using T10 and nylon cord, K1 row. Set RC at 000. Using MC and MT-3, K the number of rows given in patt (i.e. depth of rib). Using MT, K1 row (fold row). Using MT-3, K the same number of rows for depth of rib again.

Return intermediate NWP Ns to WP. Pick up loops from first row worked in MC and hang on to empty Ns (plus adjacent N for 2x1 rib) evenly along row. Complete as given in patt. When work is completed, pull nylon cord from one end of work, thus releasing waste knitting.

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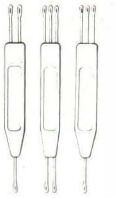

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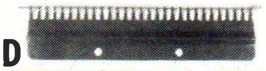

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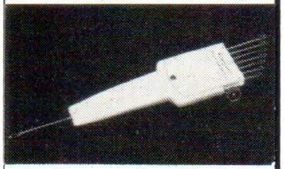

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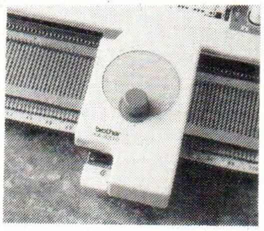

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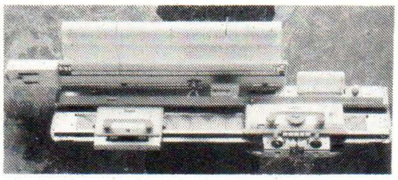

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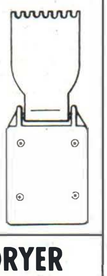

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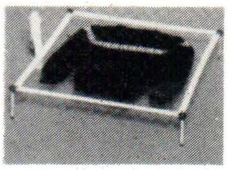

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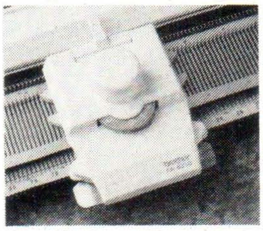

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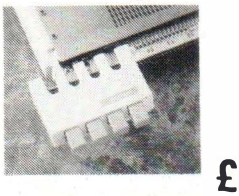

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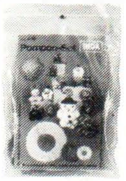

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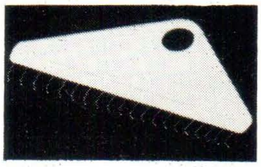

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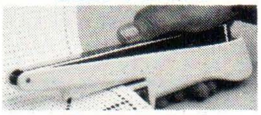

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EXPLODING

It's Interesting — It's Inspirational — It's Intarsia — so says Carole Baker!

Whenever I mention the word 'intarsia' to knitters a strange glazed look comes into their eye and they start casting surreptitious glances at their watch. There seems to be a strong belief going around that intarsia means sitting hunched over the machine for hours at a time, fiddling with lots of different ends of yarn, most of which are in a tangled heap at your feet, whilst at the same time you've lost your place on the chart. The myth continues — stitches drop off at regular intervals — usually unnoticed — and when the knitting finally comes off the machine, you turn it around and the mistake you didn't know you'd made on the third row of 200 will scream at you. I've even known knitters who crawl under the machine with a torch and lie on their backs to view the work as it progresses. One of those mechanic's trolleys would be useful wouldn't it? Then they could wheel themselves in and out. This must surely explain that glazed look !

THE PSYCHOLOGICAL FACTOR!

You'll be pleased to know it doesn't have to be like this. I am going to show you that anyone can knit intarsia, initially without a chart in sight, and without all those unmanageable ends of yarn. If you approach intarsia knitting with the right frame of mind you will find it can be very relaxing and almost therapeutic.

MACHINES

Intarsia can usually be knitted on the most basic of machines as no patterning facility is required. Some machines will require a separate intarsia carriage (small and lightweight) and others have an inbuilt facility in the main knit carriage. Check with your manual to find which type you have.

THE BASICS

The basic principle of intarsia is that you need a separate length of yarn for each block of colour, thus avoiding floats across the back of the knitting (see Picture 1). Before you begin your piece of knitting it is worth winding off some small balls of yarn as required.

It is useful to know how the machine creates a stitch. If you look at the needle you will see that it is made up of a long shaft with a hook in the end. Behind the hook is a hinged flap (the latch) which will lie either all the way forward, thus closing the hook, or all the way back leaving the hook open (see Picture 2). When you lay the yarn across the needles the latches must be open. When you operate the carriage, the latches are automatically closed, and the needle passes back through the loop which is behind the latch, thus creating a new stitch.

STARTING OUT

When starting your piece of intarsia you will need to make one free pass of the carriage to bring the needles to the correct position and to open the latches. From then on the latches will be left in an open position after each pass of the intarsia carriage. It is possible however that if you accidentally touch the needles or jog the machine some of the latches may close. If you lay the yarn across any closed latches these stitches will drop.

TENSION

When you knit intarsia the yarns are placed on the floor in front of the machine, not through the tension mast as normal. Although you can control the tension to some extent by the tension dial on the carriage, it is also affected by the way you hold the yarns. If you hold them too tightly your finished fabric will be tight. If you hold them too loosely, or not hold them at all, you will find you have loose fabric and holey areas where the different blocks change colour. In some cases it is possible that the yarn can bounce out of the hooks and you will drop stitches. It is necessary to hold the yarns loosely in your fingers as the carriage passes across (see Picture 3). You will find that with a little practice and a little patience you will soon develop your own technique for keeping a smooth even pressure on the yarn.

CROSSING THE YARNS

When changing from one block of colour to another it is important to pass the second yarn behind the one which has already been laid over the needles, and so on along the row. If you don't cross the yarns in this way you will end up with a holey, ragged appearance to your piece of knitting. Picture 1 shows a typical piece of intarsia knitting while it is still on the machine. The only place there is the hint of a hole is where new colour blocks have been introduced. These will be dealt with when we reach the making up stage.

SIMPLE PRACTICE

It is time to put some of this theory into practice. We are going to start with some very simple freehand intarsia. If you look at Sample 1 you will see I have used black as the background with three neon shades as contrast. The first row has been set up in blocks of 15 stitches. The blocks are moved one stitch to the right for 10 rows, then one stitch to the left for 20 rows, one stitch to the right for 20 rows and so on. You certainly don't need a chart. This simple pattern could produce a very striking sweater with just a single band of the pattern going up the front. If you turn the swatch sideways you get a totally different effect but equally striking. Sketch 1 is an example showing a sweater with a sideways knitted skirt.

Sample 2 shows a similar technique. The colours are set up in blocks of 20 stitches. The colours are shifted one stitch to the left on every row. When a colour runs off the left of the machine it is reintroduced from the right on the next row. You could use this, for example, on the front of a man's jacket with the diagonals running in opposite directions — see Sketch 2.

CORRECTING MISTAKES

Even doing this simple form of intarsia it is easy to make a mistake. It is worth setting up a routine whereby every so many rows you count the blocks to make sure they still each have the correct number of stitches. It is good practice to try to avoid mistakes as far as possible; however, it is not impossible to correct errors after the knitting comes off the machine. Dropped stitches can be latched up and with a little practice you can sew them in so they are invisible. If you study the lines of the stitches and follow these lines, the latched up stitch can be incorporated without being obvious — similar to Swiss darning. On the subject of Swiss darning — this is every intarsia knitter's favourite stand-by for covering up small mistakes, e.g. the odd stitch or two which is in the wrong place. Swiss darning can also be used to add the odd stitch here and there which saves knitting in extra ends. It is more successful if you are able to use a dark colour on top of a lighter shade.

FINISHING OFF

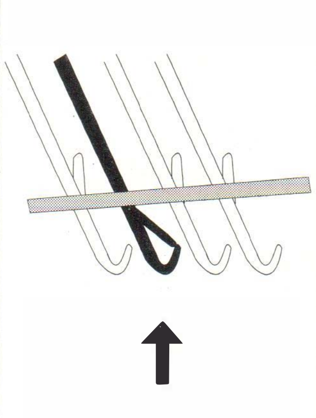
When your knitting comes off the machine it is worth spending time on sewing in the ends. Nothing is worse than seeing a piece of intarsia spoilt because the ends have been sewn in either too tightly or too loosely and thus distorted the knitting on the right side. Watch from the right side as you pull the end into place and then secure the yarn on the back. This is a stage that can't be hurried if you want a professional finish.

EASY, ECONOMICAL IDEAS

There are many ways you can use freehand intarsia to produce some attractive garments. We all end up with many cones of yarn in a multitude of colours, usually with only about 50 to 100 grams of yarn remaining. Take up to 10 of these yarns which you feel blend well together. They could all be varying shades of one colour or contrasting colours as in Sample 3. Place them all at your feet and wind off one or two extra balls from each colour as you feel necessary. Then try some totally random knitting. You could end up with thin irregular stripes, or a patchwork effect as in Samples 3 and 4.

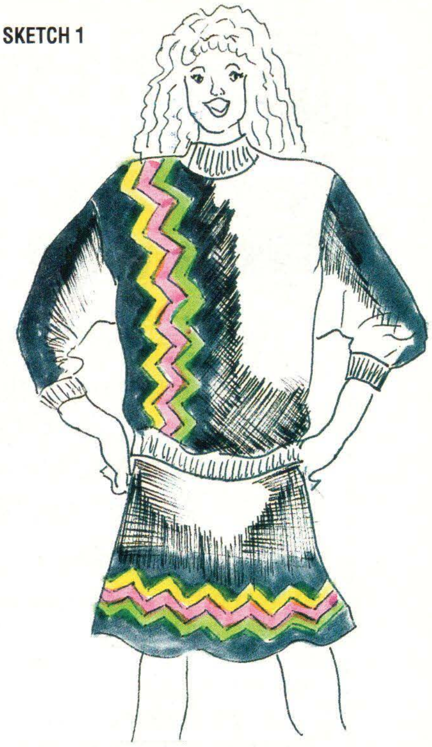
I hope I have given you some ideas to give you the courage to have a go. intarsia is not as difficult as it might appear, it just needs a little practice. Once you have gained a little confidence there will be no stopping you. Next month, we are going to look at charting our own designs, and using intarsia as a background for embroidery, etc. Until then, happy knitting.

PICTURE 2

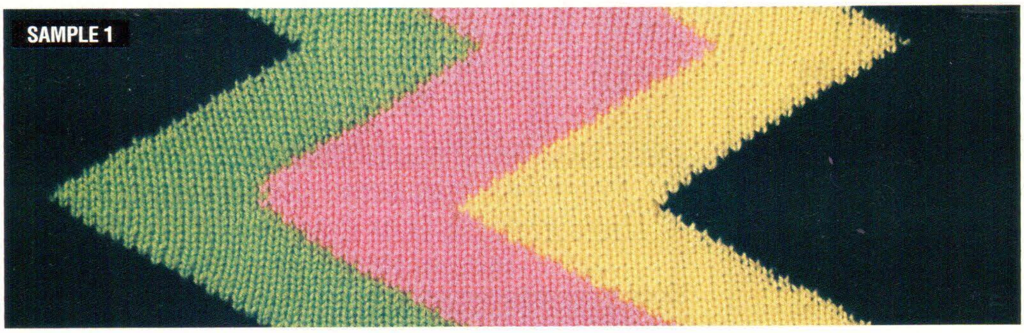


THE MYTH !

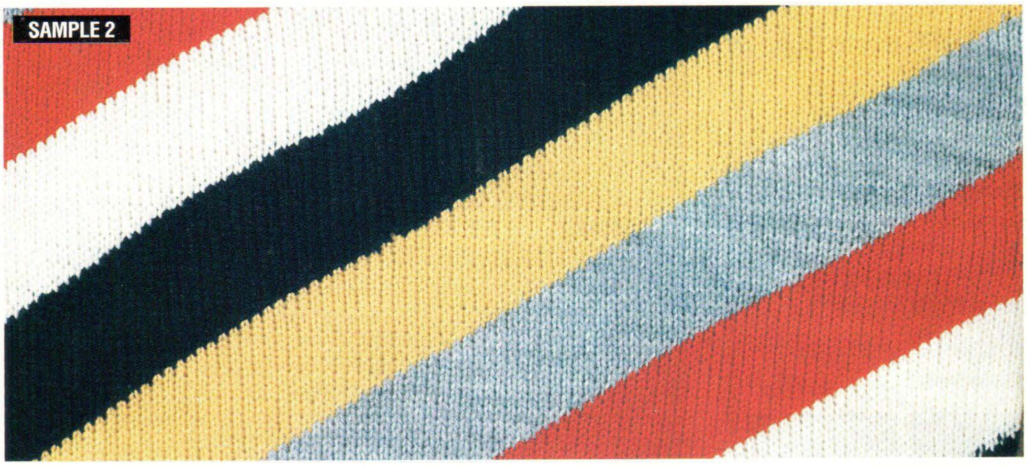
SKETCH 1



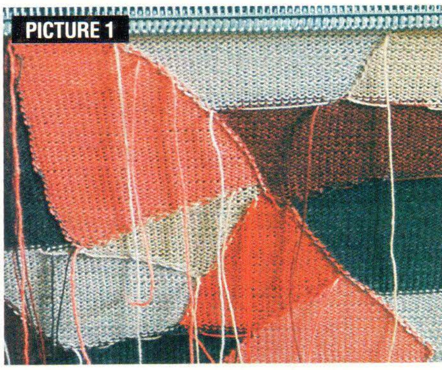
SAMPLE 1



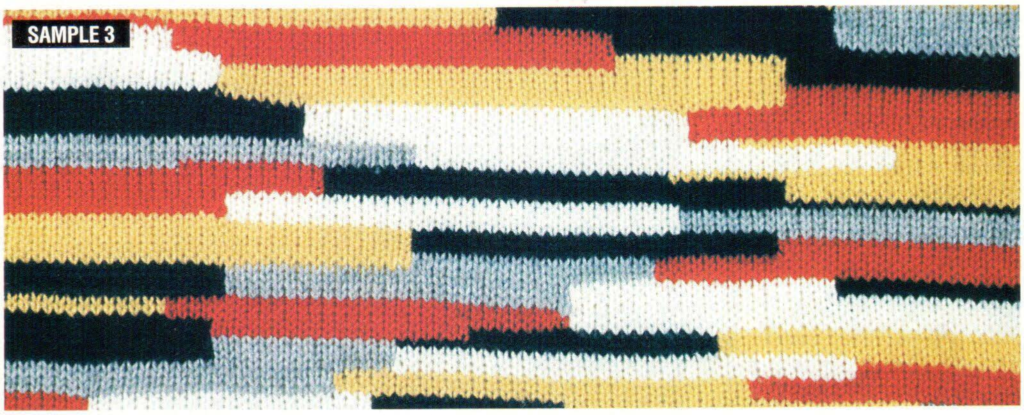
SAMPLE 2



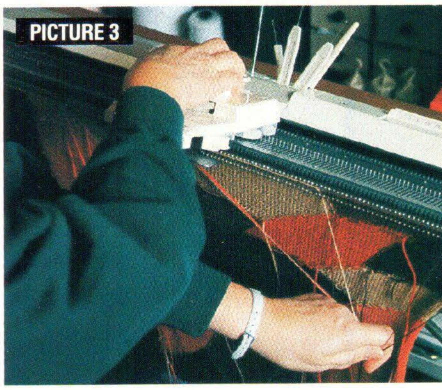
PICTURE 1



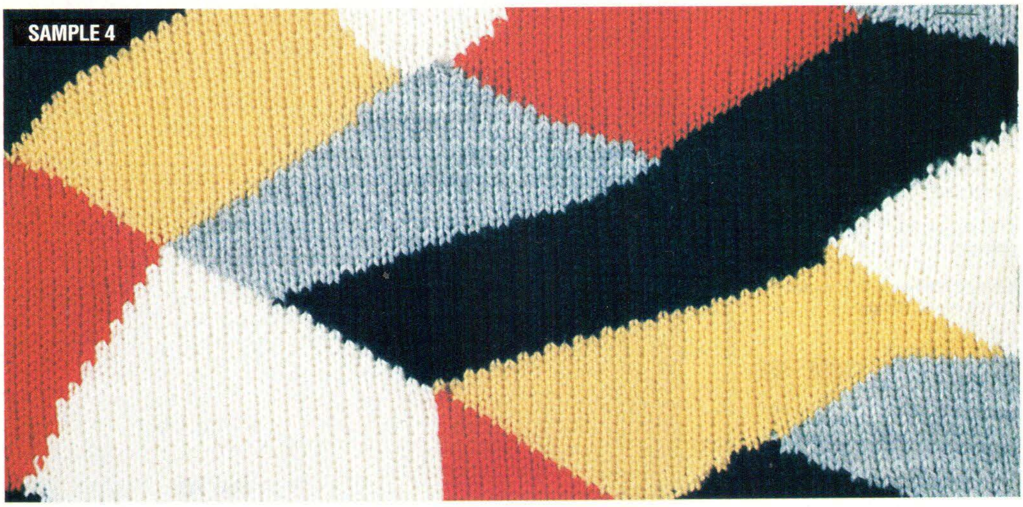
SAMPLE 3



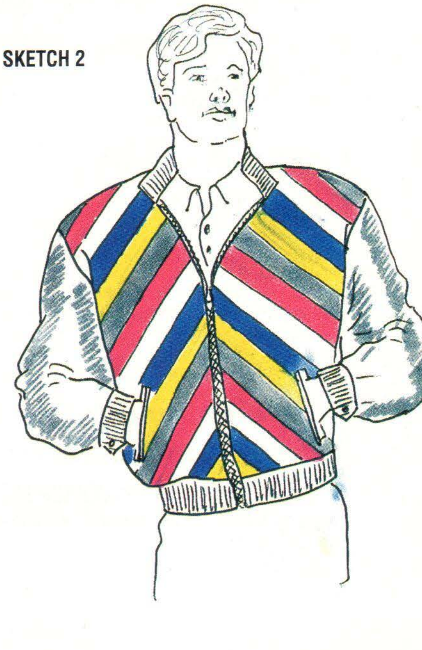
PICTURE 3



SAMPLE 4



SKETCH 2



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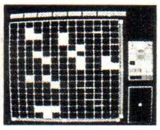
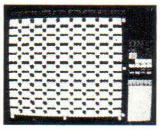
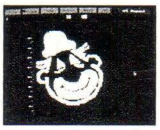


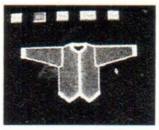
Create your design



'Tile' it



Create motif



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MACHINE WORKS

Peter Free has some useful information about keeping your machine at an equable temperature this winter!

Here we are, approaching the coldest month of the year — a good time for staying indoors and keeping warm by the fire! However, whilst cold weather may prompt you to knit lots of warm garments, remember that your machine does not really appreciate being kept and used in conditions that are too warm.

ECONOMISE ON THE HEATING!

Electronic machines, which an increasing number of us are now using, do not like the warm, dry conditions of a centrally heated room for several reasons. Firstly, while modern electronic components are far more reliable than formerly, they can still be prone to overheating in a room where the air is warm and fairly still. So it is better to turn the radiator down to a cooler temperature and rely on your knitting activity to keep you warm! Some electronics where components are located largely at the back of the bed, will tend to be happier with a small fan being placed so that it blows over the back of the machine to keep the air moving.

DRY-OUT SYMPTOMS

Another problem associated with warm rooms is that the lubrication inside the machine will tend to dry out far faster than if the room is cooler. Brother machines, especially, because a lot of grease is used to lubricate mechanical parts, tend to become heavy to use when knitting in any stitch other than plain stocking stitch. If you notice your machine is getting heavy to use in these conditions it is best to get it serviced if normal maintenance does nothing to relieve the heaviness.

INVESTMENT IN A LITTLE CARE

Remember if it is more than two years since your machine was last serviced and especially if you are getting your machine out of storage after several years, it is a very good investment to have your old friend serviced. I am seeing an increasing number of machines being brought back into use after several years of slumber in a cupboard or under the bed — when the owner phones me up because something or other is not working any more.

DIFFERENT EXPANSION RATES

Finally, there is the slight, and I must emphasise that it is only slight, possibility of excessive heat causing stiffness in the carriage because of the different materials expanding at different rates. This, though, would normally only happen in a brand new machine where little or no wear has taken place. Every time I have come across this problem, the machine has been placed in front of a radiator, which in view of what I have just written, is obviously the last place to site your machine.

POSSIBLE EXCEPTIONS

Obviously, the first problem I have mentioned will not apply to any other machine than electronics, but the latter two apply to all machines whatever their make or model, with just one exception. That is the Bond machine, which the manufacturer claims should not be oiled. Whilst they do not give a reason for this, I can only assume that since most machine oils are mineral oils, the large amounts of plastic used in Bond machines would inevitably be degraded. That is, the plastic would become soft and brittle, therefore causing severe damage to the bed, carriage and its key plates — which could literally break up in use. But I feel that since Bellador oil (Passap oil) is designed to be used on beds which are also largely plastic, there should be no problem if this oil is used instead.

Next month, we'll go back to my case book or take one of the suggestions that Carol has thrown my way — unless of course, any of you have any problems I can assist with (and which may in turn help others) — so don't forget to write!

Step by Step

TO TRANSFERRED BUTTONHOLES IN RIB

There have been quite a few enquiries from readers about working buttonholes in rib. As with many topics, there are a wide variety of methods that can be used. This month we concentrate on the quick and easy transfer methods.

These buttonholes are suitable for 1x1, full needle rib and most ribbing designs that are operating on a setting which means that both carriages will be knitting on the row following the transfer.

Step 1: Working on a vertical 1x1 rib band, buttonholes are required at the centre. Knit to the point where the buttonhole is required.

Step 2: When buttonhole position is reached, transfer the centre stitch on to its nearest needle. We show a MB stitch transferred on to the nearest RB needle, but it could easily be a RB st that is transferred to the MB.

Step 3: Knit the next row. A loop is formed over the empty needle.

Step 4: Nothing further needs to be done, the stitch will form and knit normally on the next row.

Step 5: The buttonhole is usually quite a good size for a small to medium sized button. 5A shows the 'plain' side of the work, the buttonhole is very smooth and flat. 5B shows the other side, the buttonhole appears a little more open.

Step 6: The same sort of buttonhole can be used on a band which is worked sideways. Because the band will be eased out to 'match' the main garment fabric, the buttonholes will appear larger. 6A and 6B show right and wrong side of fabric respectively.

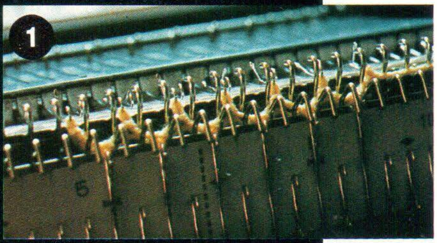
LARGER BUTTONHOLES

Step 7: A larger buttonhole can be made by transferring two consecutive stitches. Try to pair them, one from the MB and one from the RB (a consideration in 2x1 and 2x2 ribs).

Step 8: Knit the next row, when empty needles will gather loops.

Step 9: Use the bodkin tool to remove and twist one of the two loops (see 9A) and replace it back on to its needle (see 9B).

Step 10: Continue to knit. The buttonhole will be just a little bigger than the single transfer method — and this technique can, of course, be used to form multiple buttonholes on a sideways band.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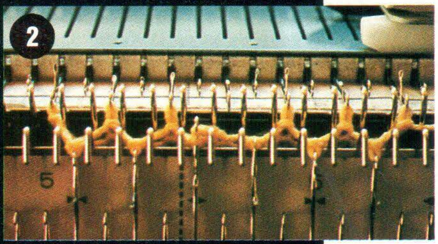
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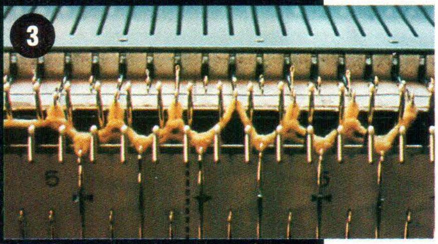
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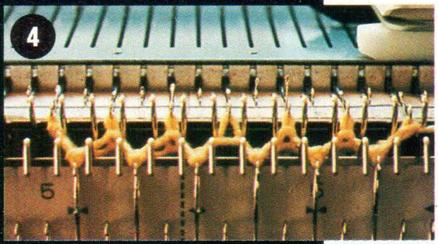
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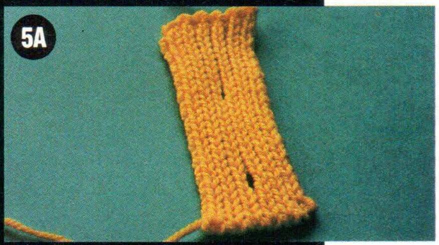
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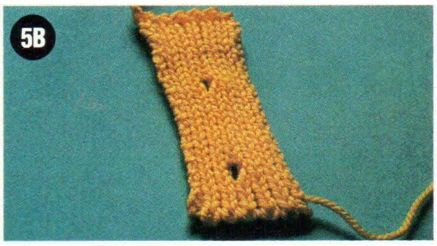
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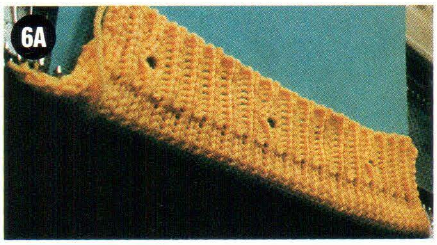
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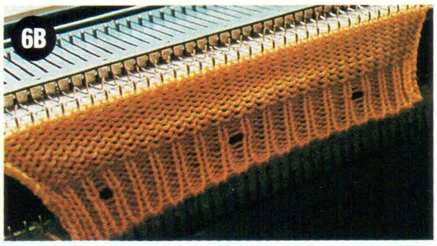
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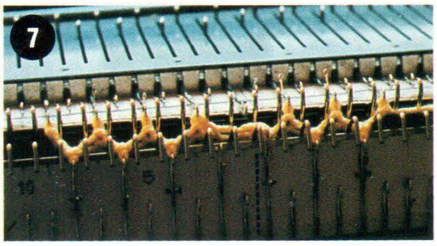
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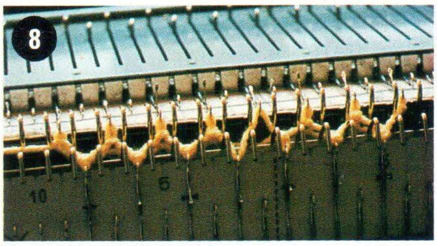
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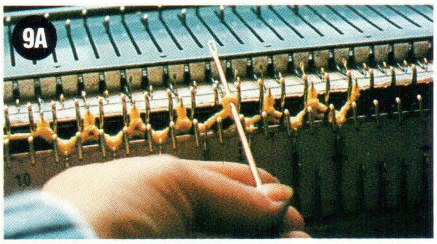
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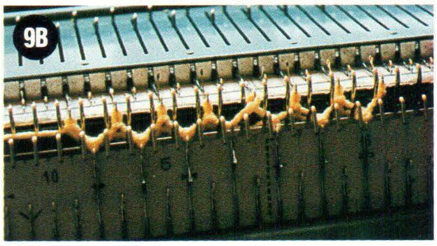
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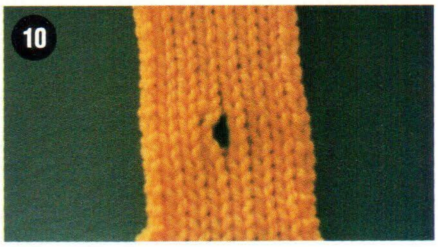
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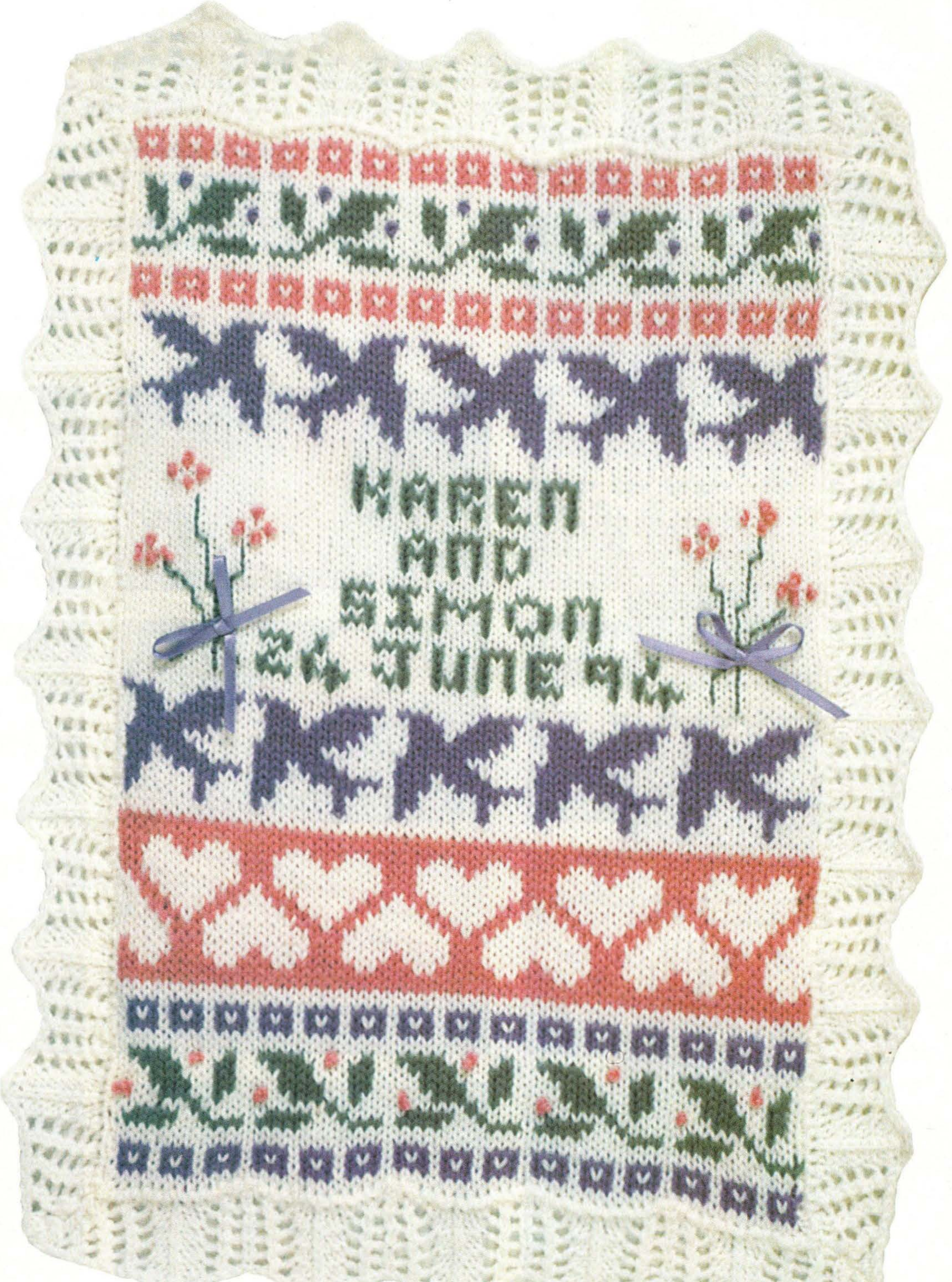
Samplers are treasured reminders of a special event, all the more valued as they have been made with loving care — Betty Barnden has created one to give you some ideas

SPECIAL OCCASIONS

To commemorate a very special occasion, you can use your knitting machine skills to create an individual sampler or picture that is sure to become a family heirloom, treasured for many years to come. This wedding sampler design follows a traditional format with rows of different small motifs, and can be embroidered with the appropriate name and date; it could easily be adapted for a wedding anniversary. The size quoted is suitable for framing in an A3 size clip frame (perhaps on a velvet background).

SAMPLE COLOURS AND ALTERNATIVES

For the sampler, I chose a white background with lilac-blue for the birds, sugar pink for the hearts and soft green for the leaves; you might like to complement the colours of the bride's dress and flowers, or choose a colour combination suitable for a particular room in a new home. A cream background with sky-blue birds, peachy pink hearts and pale sage leaves would be pretty. For a silver wedding, try white, pale blue, dusky pink and silver; for a golden wedding, cream, smoky blue, rose pink and gold. You only need a few grams of each contrast colour.



YARNS

The sampler in the photograph was made entirely in 4 ply wool, but acrylic or cotton yarns would be equally suitable. For a cushion use a combination of yarns that require the same washing treatment. Gold or silver lurex yarns could be incorporated in a design for a special wedding anniversary. If you do not intend to frame your design under glass you could add beads and similar trims, or even the silver and gold bells and horseshoes, sold as cake decorations!

ADAPTATIONS

The same motifs can be used to make a pretty cushion or pillow as in the sketch. To make the design below into a square (finished size approx 36 x 36cm) make the main piece 98 stitches wide instead of 62 stitches. The space for lettering in the pattern is suitable for three lines of letters. Allow five rows for stocking stitch for each line you require, with two rows between lines and three rows top and bottom.

THE SAMPLER

SIZE

To measure 36 x 25cm.

MATERIALS

King Cole Anti-Tickle 4 ply
40g in White (A).
10g in Larkspur (B).
10g in Linden (C).
10g in Grape (D).
0.5m narrow ribbon to match Larkspur (optional).
Graph paper.

MAIN TENSION

32 sts and 40 rows to 10cm measured over Fair Isle patt tension dial approx 8).

Tension must be matched exactly to meet measurements, if alternative sizes are acceptable, then provided fabric is neat, tension is not critical.

ABBREVIATIONS

See page 42.

NOTE

Knit side is used as right side.

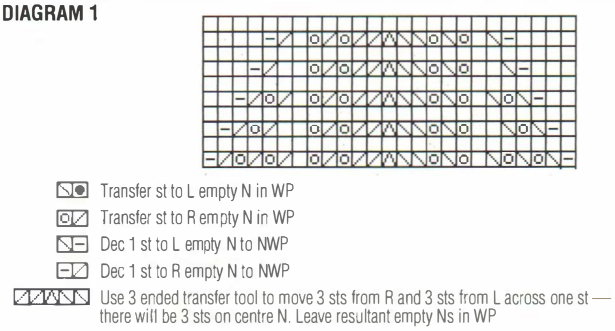
PUNCHCARD/MYLAR SHEET PATTERN

Punch card or mark mylar sheet before starting to knit.

ELECTRONIC MACHINES ONLY:

A 60 stitch pattern width will allow you to knit the names and date as a single motif if desired; chart them as detailed below under 'Embroidery' and mark mylar sheet accordingly.

DIAGRAM 1



Transfer st to L empty N in WP

Transfer st to R empty N in WP

Dec 1 st to L empty N to NWP

Dec 1 st to R empty N to NWP

Use 3 ended transfer tool to move 3 sts from R and 3 sts from L across one st — there will be 3 sts on centre N. Leave resultant empty Ns in WP

DIAGRAM 2

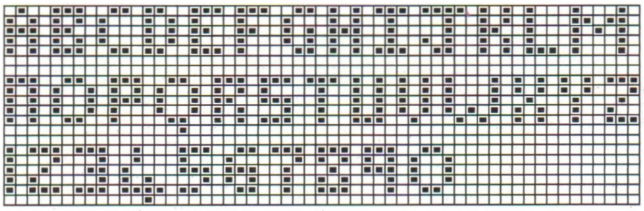
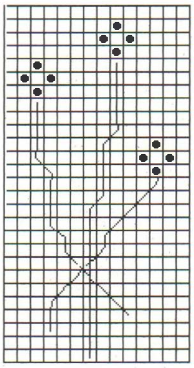


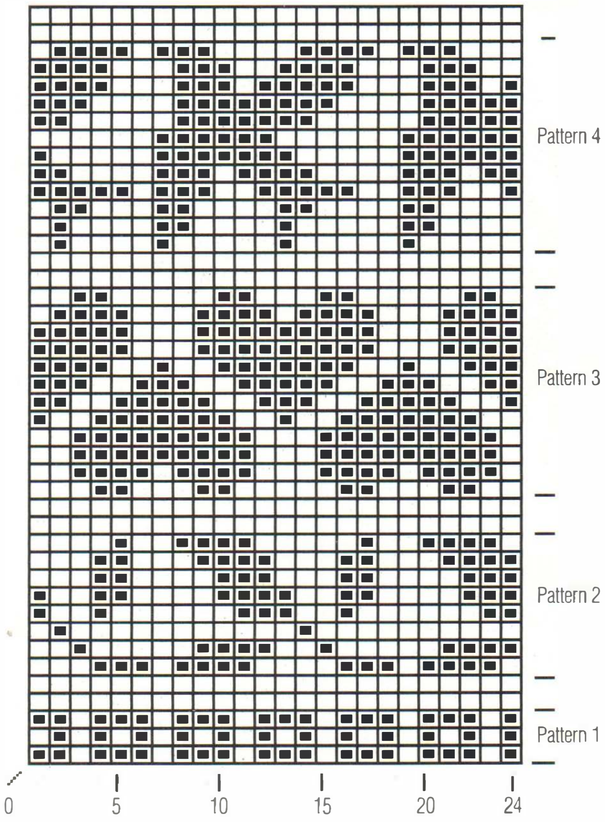
DIAGRAM 3



French knot

Back stitch

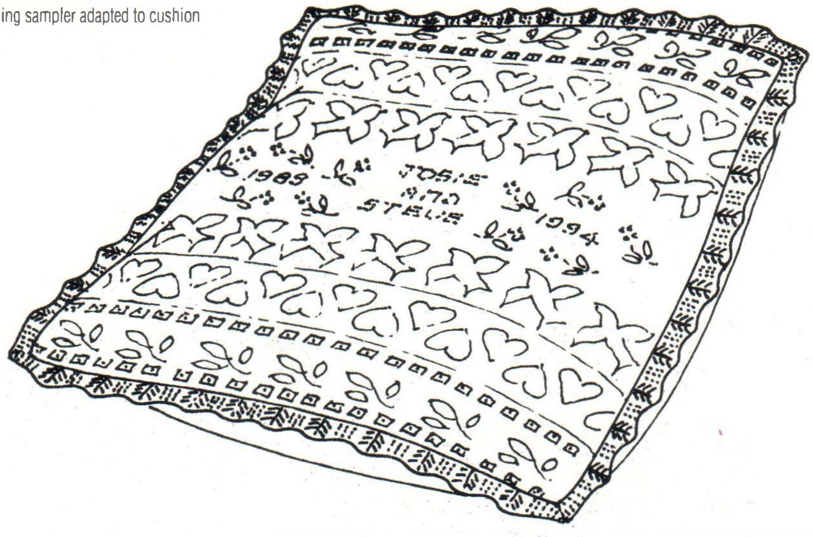
Right hand posy shown — work left hand posy as a mirror image



For Fair Isle patterns, set pattern width indicator at 24 stitches and N1 cam (starting N at L) at 6 Ns left of centre '0'. Pattern reverse button on.

MAIN PIECE

Insert card and lock/program patt 1 on first row. Push 31 Ns at each side of centre '0' to WP. 62 Ns. Using WY cast on and K a few rows ending CAR. RC000. Using MT-1 and A, K1 row. Set carr to select/memorise patt and K1 row. Release card. Using MT, set carr for Fair Isle and using A in Feeder 1/A and B in Feeder 2/B, K3 rows. Lock card to K patt 2, row 1/program patt 2, row 1. Using A and st st, K1 row. Set carr to select/memorise for patt and K1 row. Release card and set carr for Fair Isle. Using A in Feeder 1/A and C in Feeder 2/B, K8 rows. Lock card to K patt 1, row 1/program patt 1, row 1. Using MT-1, A and st st, K1 row. Set carr to select/memorise for patt and K1 row. Release card. Set carr for Fair Isle and MT. Using A in Feeder 1/A and B in Feeder 2/B, K3 rows. Lock card to K patt 3, row 1/program patt 3, row 1. Using MT-1, A, and st st, K2 rows. Using D, K1 row. Set carr to select/memorise for patt and K1 row. Using D in Feeder 1/A and A in Feeder 2/B, K 12 rows. Lock card to K patt 4, row 1/program patt 4, row 1. Using MT-1, A and st st, K1 row. Set carr to select/memorise for patt and K1 row. Release card. Set carr for Fair Isle. Using MT, with A in feeder 1/A and B in Feeder 2/B, K12 rows. RC shows 50. Reverse card (pattern direction) and lock to K patt 4, row 1/program patt 4, row 1. Using MT-1, A and st st, K until RC shows 81. Set carr to select/memorise for patt and K1 row. Release card. Place a marker at centre '0' (will serve as centre marker for embroidery). Release card. Using MT, set carr for Fair Isle. Using A in Feeder 1/A and B in Feeder 2/B, K12 rows. Lock card to K patt 1, row 1/program patt 1, row 1. Using MT-1, A, and st st, K1 row. Set carr to select/memorise patt and K1 row. Release card. Using MT, set carr for Fair Isle. Using A in Feeder 1/A and D in feeder 2/B, K3 rows. With pattern reversed, lock card to K patt 2, row 1/program patt 2, row 1. Using MT-1 and A, in st st, K1 row. Release card and using MT, set carr for Fair Isle. Using A in feeder 1/A and C in feeder 2/B, K8 rows. Lock card to K patt 1, row 1/program patt 1, row 1. Using MT-1 and A, in st st, K1 row. Set carr to select/memorise for patt and K1 row. Release card and using MT, set carr for Fair Isle. Using A in Feeder 1/A and



Wedding sampler adapted to cushion

D in Feeder 2/B, K3 rows. Using A and st st, K2 rows. RC shows 118. WK.

TOP AND BOTTOM EDGES

Push 73 Ns to UWP. *CAR. Using A work a crochet cast on from L to R and thread the carr.

RC000. Using MT-1, K1 row. Transfer sts according to Diagram 1, row 1. (Note that one st is decreased at each end). K2 rows. Transfer sts according to Diagram 1, row 3, K2 rows. Continue in this way until Diagram 1, row 9 has been transferred. K2 rows. RC 11*. Dec 1 st at L.

With right side of main piece facing, fold WY rows over towards you and pick up loops of last (or first) row in A and hang evenly along the row. Make a double stitch cast off edge as follows: Take yarn around next gate peg to L and leave the loop there until cast off is complete, to hold the edge the correct width. Lay yarn over first N (at L) and K down the two loops in the normal way. **Lay yarn again over same N and K down again. Transfer this st to adjacent N to R in normal way. Lay yarn over this N and K down 3 loops in the normal way**. Repeat from ** to ** to end, break yarn and pull through.

SIDE EDGES

Push 97 Ns to UWP. K as top and bottom edges from * to *. Make a double cast off edge as given for top and bottom edges.

TO FINISH

Pin out the main piece and press or block according to yarn(s) used. Sew cast off edges of side edges in position, one st in from edge of main piece and join corner seams. Pin out sampler again with a pin at each point of the edging, and the side edges of main piece as a straight line and press again.

EMBROIDERY

Write out the words you wish to embroider and count the stitches required for each word following Diagram 2, allowing one stitch between letters and two stitches between words.

Draw a vertical line on the graph paper and chart your message, spacing the letters evenly at each side of the centre line. Where a line requires an odd number of stitches, put the extra stitch to the left of centre. Allow two rows between lines and three rows at top and bottom of message (32 rows allows for three lines of words). Then work Swiss darning in C following your chart, using the centre marking thread on main piece as a guide. Work French knots between the leaf motifs and work the little posies as Diagram 3 with French knots in B for the petals and C for backstitch. Cut the narrow ribbon in half and make two small bows; sew one to each posy.

PS: Why not use the hearts and flowers to make a Valentine card?

NEW

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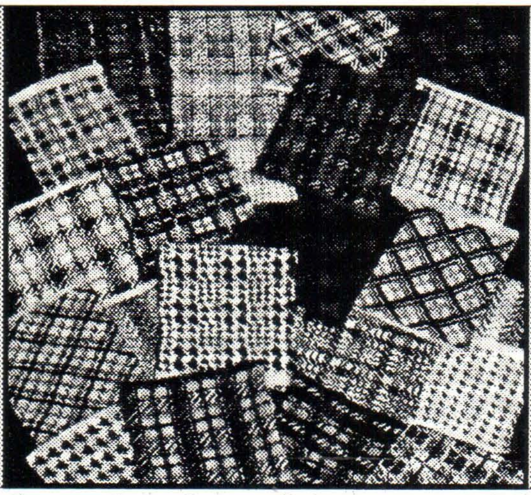

Available from local specialist shops or **Artika Designs, 41 Dundonald Road, London NW10 3HP, tel/fax (0)81 968 3315** post-free (including catalogue) in the U.K. Punchcard version £4.95. With additional mylar supplement £5.45. Brother Disk for use with book (24st versions of designs) £5.95. For catalogue only, please send large SAE.

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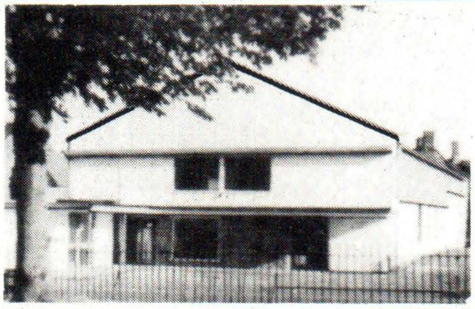

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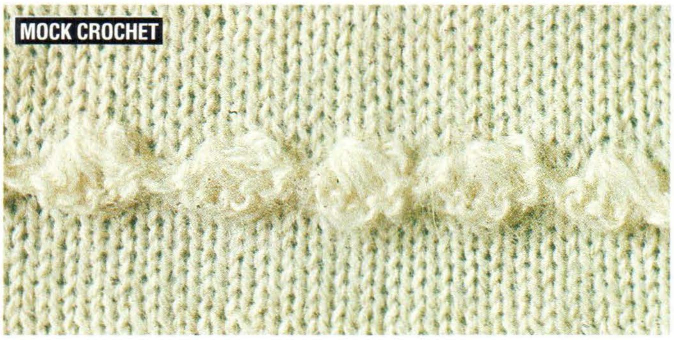
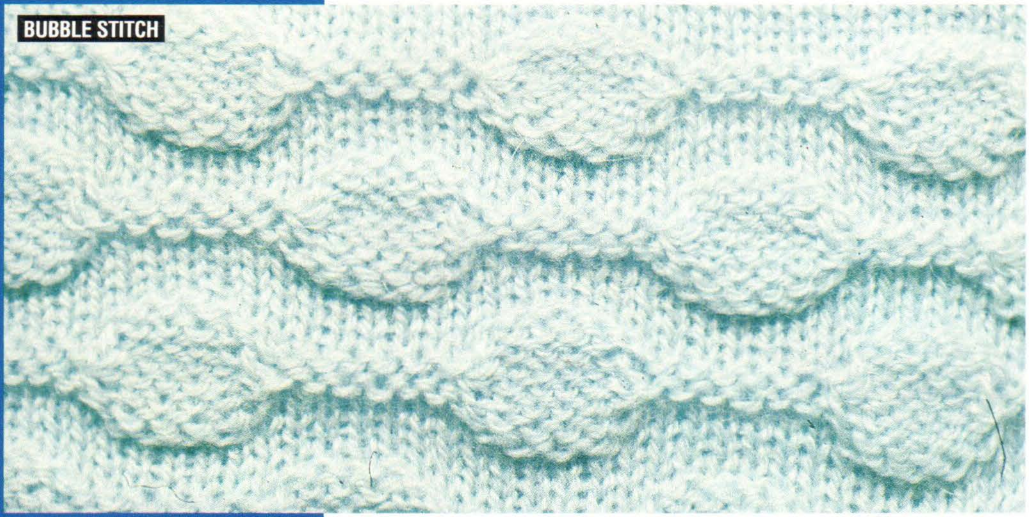
MKT

More innovative and useful garter bar ideas and stitches from Pauline Falk

Falkberry Stitch

AND OTHER FRIENDS


MOCK CROCHET


BUBBLE STITCH

Fiddling at the machine is a very tempting pastime, one I seem to have had little time to indulge in lately, but even so, it seems to happen without any planning on my part. I start out with good intentions to knit a tension square — an hour later I find myself with 300 grams of knitting hanging under the machine and no tension swatch. But, in the middle of all my mess, there just may be the start of something great!

SAVE YOUR KNEES!

I don't know if you have ever crawled under the machine to see what your exciting piece of knitting looks like. I solved that problem, I just take it off with the garter bar and have a good look!

Over the last year I have been busy setting up a knitwear business, I now own five garter bars and it still does not seem enough!

NEW CREATIONS

Stitches that can be created with the garter bar are endless. I have two more for you this month, one is a border, the other requires a little more patience to achieve an all-over effect. Both look great on the bulky (chunky) machine.

MOCK CROCHET

For this stitch you need to turn your work twice, a really good one to try if you are a learner. It makes a lovely border on baby wear. A ribber is required.

FIVE STITCH PATTERN REPEAT

I have only used this on baby wear and found it was best to knit the fronts and back all in one piece, so allowed two extra stitches on the front edges of the jacket. The tensions shown here are a suggested guide only, different yarns will require different tensions.

Knit to the position you require the 'crochet', turn your work and knit two rows. Turn it back and connect the ribber. Change your main tension to 10 and ribber tension to 7. With the ribber set to half pitch, bring up every needle on the ribber, except for the two end stitches on each side. Knit one row and release the ribber stitches. Change back to the main bed. With a single prong transfer tool, start from the right and pick up five long stitches and place them on the centre needle. (Do not take two from one side and two from the other on to the centre stitch; you lose the look of a crochet stitch). Repeat across the bed. You should have four empty needles between each cluster of stitches.

Now, pick up the stitches from the bottom of the two turned rows and place in the gaps, do not put a stitch on the needle already holding five long stitches. Take care not to knock these stitches off. Bring all the needles to D or E position and knit one row at tension ten. Check to see that all the clusters have knitted off, if not re-knit them by hand. Carry on knitting your garment at your main garment tension. Repeat pattern as desired.

BUBBLES

I knitted this pattern into a garment for my daughter; it took a bit of patience and certainly made me use my brain. I am usually reliant on my faithful charting device, but as there are so many movements of the carriage to achieve one group of patterns, my charting device proved to be useless. I had to knit a sample big enough so I could measure 10cm and from that work out how many pattern repeats I needed to make my garment, rather than how many rows. Stitches could still be worked out in the usual way.

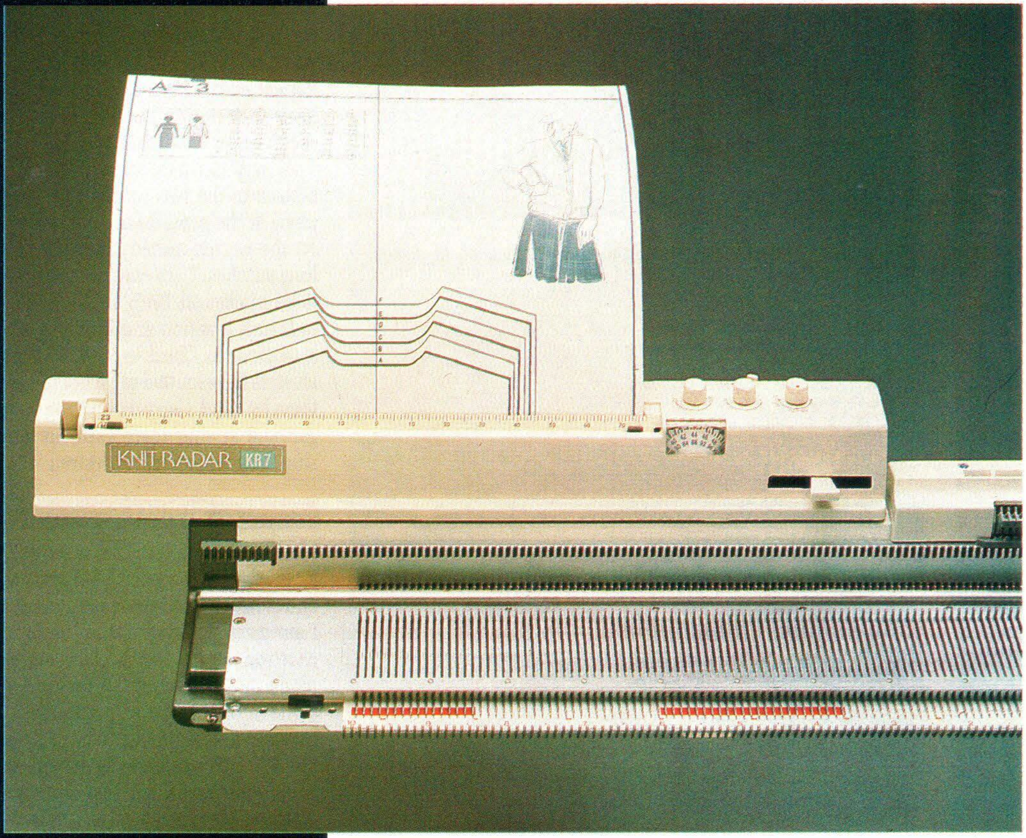
TWELVE STITCH PATTERN REPEAT

Allow two stitches for sewing up. After knitting your rib knit six rows in stocking stitch and turn your work. Set your machine to hold. Bring all the needles except the first twelve to hold. Knit across these stitches and wrap the yarn. Bring the first seven to hold opposite the carriage, leaving five in working position. Knit five rows over these stitches, wrapping every row.

Place twelve more stitches in working position. Knit across and wrap yarn. Bring twelve stitches opposite carriage to hold, leaving five in working position. Knit five rows over these stitches, wrapping every row. Repeat from * to * across row. Knit one row over all stitches and turn work. Knit six rows and turn back. Repeat as before, but this time alternate the bubble.

SIMPLY SILVER

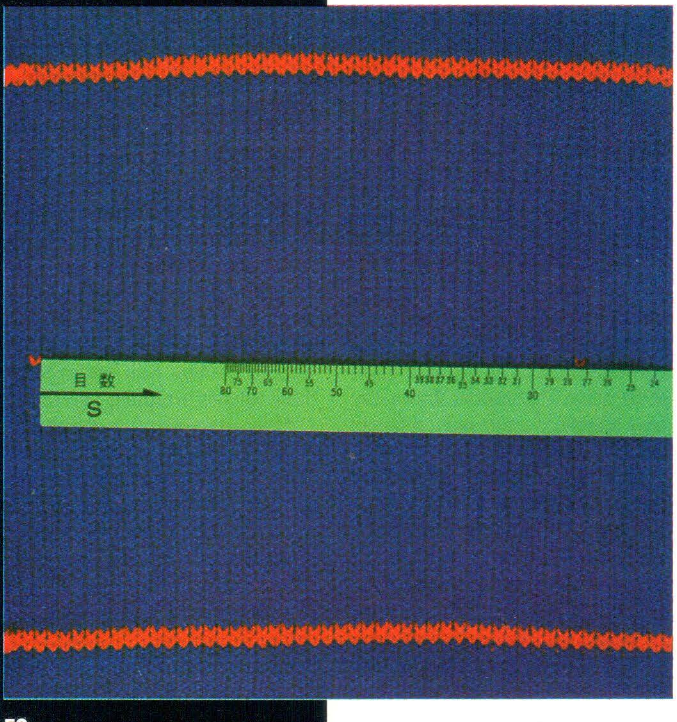
Maggie Dyke introduces the potential of the Knit Contour



I can still remember the first garment I made on my knitting machine. It was a jacket made up of rectangles, each gathered on to the one above it to create a tiered effect. There was minimal shaping for the neck, and it was drop shoulder — no armhole or sleeve shaping. It was knitted in hand worked tuck stitch, using silk, cotton and linen which I had dyed myself. The most impressive thing about it was the length of time it took to knit. I worked on it three days a week, nine hours a day — and it took SIX WEEKS to complete! I've just done a sum which I think is right — sums not being my strong point, and I make that 162 hours!

THE PRICE IS NOT RIGHT!

Imagine I was knitting for profit, paying myself £1 an hour. £162 knitting time, plus the cost of the yarn and the time spent dyeing. Now imagine trying to sell this jacket. The cost that pops into my head is in the region of £250. I was quite pleased with the finished result, and could imagine someone paying £100 to £150 for it. That leaves a discrepancy of at least £100. Not exactly a practical proposition if I was planning to eat on a regular basis!



CHANCE MEETING

Naturally, I told everyone I met about this horror story, including a lady I met one day at a bus stop, who also had a knitting machine. She asked me a few questions about what I had been up to, and established fairly quickly that I didn't have a clue about the knit contour.

Next, she drew my attention to the sweater she was wearing — set in sleeves, 'V' neck, Fair Isle, proper ribs — just like a real sweater that you buy! I duly admired it, and nearly fainted when she told me how long it had taken to knit. SEVEN HOURS FROM START TO FINISH! In the space of about five minutes she had given me edited highlights on how the knit contour worked, and I was aghast at the time I'd wasted on my jacket. Doing all those calculations, knitting a couple of pieces, sewing them together, deciding to knock a couple of inches off, re-knitting, dyeing more yarn to replace the oddments I was left with after unpicking, and all the rest of the rigmarole you go through when you really don't know what you are doing. Time to investigate this knit contour I thought...

WHAT WORKS WITH WHAT

Before we go any further, let's just sort out which Silver machines the knit contour works with. The short answer is — all of them! Have a look at the chart below to see what goes with what and the accessories available. The Silver SK740 has a built in KR7 knit contour. The Silver LK150 only takes the KR11 knit contour. Apart from these, all the current Silver models will take either the KR7 or the KR11.

BASIC PRINCIPLES

Both knit contours operate on the same principles. The idea is that instead of having a written pattern which tells you which machine, yarn and stitch pattern to use to achieve a specific garment, you can choose exactly what you want to knit. Trying to alter a written pattern to allow for a change in stitch pattern, for example from Fair Isle to tuck stitch, can be a nightmare.

The knit contour works from a diagram. You choose the yarn, stitch pattern and tension for the garment you want to make. A favourite shape can be knitted time and again in tuck, Fair Isle or transfer lace with no trouble at all. You could change from a two ply tuck pattern to an alternate needle Fair Isle with scarcely a pause for breath. No sums or calculations are involved — it couldn't be easier.

GETTING STARTED

First of all, decide what garment shape you want to knit, and choose the yarn and stitch pattern. Where does the garment shape come from? It's all very well if you know how to draft patterns from scratch, but not everyone has that skill.

EASY OPTION

The easiest thing to do is choose one of the ready drawn patterns which come with the knit contour. Decide which garment and size you want to make, and draw or trace it on to blank knit contour paper. If you wish, you can put the blocks which come with the KR7 straight into the knit contour. I prefer to trace off the size for all the garment pieces, and also to keep the originals in good condition.

Machine Model	KR7 (Mechanical)	KR11 (Electronic)
SK830	YES	YES
SK840	YES	YES
SK860	YES	YES
SK890	YES	YES
SK210	YES	YES*
SK280	YES	YES*
SK740	N/A	N/A
SK270	YES	YES*
SK155	YES	YES*
SK151	YES	YES*
LK150	NO	YES

* New row counter required.

N/A — Not applicable — the Silver Reed SK740 has a built-in knit contour.

SILVER REED KR11 KNIT CONTOUR (Electronic)	SILVER REED KR7 KNIT CONTOUR (Mechanical)
Plugs into row counter	Fits on to silver studs on needle bed casing
Uses either ¼ or ½ scale patterns	Uses either ½ or full scale patterns

ACCESSORIES AVAILABLE

- Mini curved triangle
- Blank knit contour paper
- Long scale
- Triangular half scale
- Free line drawer
- Stitch scales (full size, half scale)
- Blank tracing paper set
- Blank knit contour pattern set
- Three sets of basic patterns: men's, women's and children's

ALTERNATIVE SOURCES

Another good source of patterns are the diagrams which appear with written patterns in magazines. These have all the measurements you need to draw a knit contour pattern. Just copying them on to blank knit contour paper will give you an idea about garment construction, and the confidence to start making alterations — adding a little to the length maybe, or widening the neck. You can see how the garment looks on the model in the photograph, and small alterations become easy to visualise. Remember though that the measurements given are full size and you need to draw the patterns either half or full scale. Silver have accessories to help you avoid any unpleasant sums or calculations. The Triangular half scale is marked in half scale, and the Mini Curved Triangle is marked in quarter scale. If the diagram shows a measurement of 57cm, you do not have to halve or quarter it — just find 57 on whichever Silver set square you are using, and it is automatically converted to half or quarter scale.

STITCH DESIGNS

There are endless sources of supply for stitch patterns — magazines, stitch pattern books, the cards which come with your machine — so you have plenty of choice if you don't feel inspired to design your own.

Right, we've chosen the yarn, stitch pattern and garment shape — what next?

FIVE MINUTES KNITTING — OR FIVE DAYS' FRUSTRATION!

Next. You MUST knit a tension square. This will take about five minutes at the most, and can save hours, or even days of frustration. If you don't knit the tension square properly (or at all!) you can't give the knit contour the correct information to make sure the garment comes out the size and shape you want.

You'll find details of how to make a tension square in your instruction book. Tension squares are knitted differently depending on which gauge machine you have, so consult your book. One thing I would suggest though, is that you wash the tension square after knitting, allow it to dry, and pin it out to shape without stretching it. Hold a steam iron about an inch above it to smooth out any wrinkles (I must try this on the wrinkles on my face!), then leave it pinned until it is dry. This will take a little time, but it is worth it.

DONE THAT — WHAT'S NEXT?

Now that you have a perfect tension square, the next thing is to measure it. Use the gauge scale which comes with your machine. Depending on which machine you have your gauge scale will be one of the following colours:

Standard or fine gauge: green
Double knitting gauge: yellow
Chunky gauge: blue

This magic little ruler means you don't even have to count stitches and rows. First, place the end marked 'S' just inside the left-hand marked stitch. Now read the number just inside the right-hand marked stitch. This tells you how many stitches to cast on to make a 10cm wide piece of knitting. Now place the end marked 'R' just inside the waste knitting at the top of the tension square. Read the number just inside the waste knitting at the bottom of the tension square. This tells you how many rows make a 10cm long piece of knitting.

WHAT HAPPENS NOW?

Now we set the knit contour to these stitch and row readings. Your knit contour comes with a set of stitch scales. These look like rulers, but the markings are at different intervals on each one. A stitch scale for chunky knitting will have far fewer markings than one for fine knitting. Find the one with the same number in the top left-hand corner as the stitch reading on the tension square. Slot it into the two clips at the front of the knit contour.

Next, set the row readings. The method for this depends on which type of knit contour you have, so refer to your instruction book.

KNITTING THE FIRST GARMENT PIECE

Put the block into the knit contour. Make sure the sides are aligned properly, and set it so the bottom of the pattern sits on top of the stitch scale. Look where the left and right lines of the pattern cross the stitch scale to see how many stitches to cast on. As you knit, the block will move through the knit contour at the rate you have set. For example, if the tension square measurement was 40, and the row reading is set to 40, then the block will move through the knit contour at the rate of 40 rows to 10cm.

I usually knit the back of a garment first, then pin it out to shape to make sure everything is as it should be. If anything has gone wrong, it's better to have only one piece wrong, rather than an entire garment.

Whichever piece you decide to knit first, pop it into the knit contour and away you go. It's as simple as that!

THE NEWCOMER'S GUIDE TO PASSAP/PFAFF MACHINES

Irene Krieger advises newcomers on STARTING OUT or WHAT THE MANUAL DOESN'T TELL YOU (or if it does, you don't know what it means — so you ignore it)

Imagine this. It's Christmas day and you're sitting there looking at the nice Duomatic or E6000 that Santa brought you. You are thrilled to bits but then, perhaps whilst waiting for a drink to be placed in your outstretched hand (anything can happen in a dream) you idly flip through the manual. Panic sets in. It all looks so complicated! Will I be able to use it? Where will I put it and what the heck is a stripper?

Panic no more, the purpose of this series of articles is to answer all those niggly little questions that seem too silly to ask but are none the less very important to a beginner. Even if you have had a machine before and so are not an absolute beginner, the European system is quite different from the Japanese. There are also quite a few differences between the Duomatic and the E6000 if Santa has upgraded you.

GENTLE FAMILIARISATION

To ease you in gently, this month I am going to deal with the differences between Japanese and European machines. I would suggest that you get out the manual and look at the diagrams to familiarise yourself with what the various parts are called and where they are. That will save a lot of time as you read on as you won't have to frantically page through the instruction book to find out what I am talking about.

THE SEPARATE BED SYSTEM

First of all some general information. Domestic knitting machines break down into two systems — the Japanese and the European. When you buy a Japanese machine you buy the main bed which can range in price from about £200 to about £1000 and then you add bits to it. The main bed is used for most of the patterning such as tuck, slip, lace etc. As the stitches can only be taken off the needles one way (with the heels coming towards the knitter), all the stitch patterns are a variation on stocking stitch i.e. stocking stitch with some tuck stitches mixed in, stocking stitch in two colours (Fair Isle), stocking stitch with holes (lace). When the times comes that they want the stitches facing both ways within the same piece of knitting (i.e. ribbing), knitters with Japanese machines buy another, less sophisticated bed of needles which is placed in front of the main bed. This is a ribber.

The needles on the ribber face the other way so the stitches are knitted off with the heels away from the knitter. To make ribbing, the knitter sets up the work so that there are some needles on the main bed and some on the ribber and then knits across. Alternate needles working on the main bed and ribber would give a one by one rib. Ribbers for Japanese machines have come a long way in recent years but they are still quite simple pieces of equipment and the patterning ability of the ribber itself is rather limited.

INTEGRAL DOUBLE BEDS

European machines come from the factory with the two beds together so there is no such thing as the main bed and the ribber. Of course, this means that they are more expensive initially but comparing the total cost of a Japanese machine with all the accessories and a European machine which has most of those accessories included, there is not much difference in price. The main difference is that even after building up the Japanese machine to the same specification as the European, you still cannot achieve all the things possible on European machines because at the end of the day it is still a machine and accessories as opposed to a purpose-built, precision set double bed machine.

THE MAIN PARTS

On the Duomatic 80, both beds and carriages (called locks — I have no idea why) are exactly the same with the same patterning abilities. The Duomatic S differs in that the back bed has no pushers so it has no patterning capability other than those functions that do not need pushers such as tubular and Fisherman's rib. (I'll explain exactly what the pushers do further on).

On the E6000, the front bed is electronically controlled and the back bed is manual. The back bed on the E6000 is exactly the same as the back bed on the Duomatic 80. Because both beds on both machines can pattern, either bed can be used as the main bed, and we tend not differentiate between the two. If someone has your arm up your back and is insisting that you say which is the main bed, then I suppose you would have to say the front bed. On the Duomatic, it is the front bed that takes the Deco (the punchcard device). This greatly increases the patterning abilities, not that it gives you anything extra, but just that it makes more complicated selections a good deal simpler. Technically, as the beds are the same, it could go on the back bed, but from the practical point of view, the yarn masts are at the back and that is also where the motor is fitted (if you have one) so it is just physically easier to have the Deco at the front. On the E6000, as patterning in the main is done on the electronically controlled front bed, this also would be considered the main bed. When you are actually knitting, it makes no difference. Use whichever bed is most convenient to pattern on.

EITHER BED VERSATILITY

It is this ability to pattern on both beds simultaneously that allows techniques to be combined and produce the wonderful range of textures that our machines are famous for. You can be knitting a flower pattern in Fair Isle on the front bed at the same time as a one by one tuck stitch on the back bed. Both machines can knit stocking stitch on either bed. The instruction book explains how to knit stocking stitch on the front bed, but if you have come to the Duo or E6000 from a Japanese machine, you will probably find it easier to work on the back bed. The machine won't care which bed you use.

DECO PATTERNING

On the Duomatic, punchcards are used with the Deco as mentioned above but this system differs greatly from the Japanese system for punchcards. In the first place, the repeat is forty stitches not twenty-four which is pretty much standard for Japanese punchcard machines. On the E6000 as on most Japanese electronics, any number of stitches can be repeated. The Deco also differs in that it is not permanently attached to the machine. You only clip it into place when you want to use it and then you can clip it wherever you want. If you want the centre of the card to be six stitches to the left of centre, you can clip the Deco with its centre under the sixth stitch on the left. With Japanese machines, the punchcard system is usually built into the machine with a repeat of the pattern in the centre and then on either side working outwards. If you wanted the centre of the pattern six stitches to the left of centre, the only way to achieve this would be to cast on with the work off centre.

COLOUR CHANGER OPTIONS

As both the E6000 and Duomatic are true double bed machines, there is no need for a separate colour changer for single bed or double bed work. A colour changer comes as standard on both the Duomatic and E6000. In the UK and a lot of other countries where they are essentially used as 'hobby' machines, these days this would usually be a four colour changer or if you are lucky Autocolor but in some countries, the two colour changer is standard. There is no hard and fast rule about that. If you have a two colour changer, changing to four is a simple matter of unscrewing the two colour switch box (the bit on the end of the machine where the yarn bobbins are held), sliding in the four colour one and making a few other minor adjustments. The four colour changer will allow you to select each colour individually or change any two colours automatically. Autocolor (no, I haven't made a spelling mistake, that is how it is spelt on the packing) is like the microwave of knitting. It is a luxury item which has now become a necessity — to me anyway. Autocolor will allow three and four colours to be changed automatically making knitting three and four colours in a row a real doddle. Changing from an ordinary four colour changer to Autocolor is again just a matter of exchanging the switch boxes. If you already have a four colour changer, you only need to buy the conversion kit, though you do not actually have to convert anything. If you only have a two colour changer, you will need the full kit. The difference between the two is that the full kit has another yarn mast and assembly in it which you already have if you have the ordinary four colour changer.

PUSHERS EXPLAINED

Two things cause a lot of confusion about our machines and those are pushers and strippers. Pushers first — in general, on a Japanese machine, the holes on the punchcard (or coloured in blocks on the mylar sheet) select the needles and the pattern knits according to the setting on the carriage — tuck, lace, slip or whatever. On our machines, the pushers provide a step in between. The holes on the card (or coloured in blocks) move the pushers and the pushers not surprisingly considering their name, push the needles and make them knit according to the setting on the locks. Initially, this might seem like an unnecessary step but in fact it gives us a tremendous advantage because we can set the pushers manually and pattern without using the Deco or console on the E6000. This is how the famous Aran type bobbly tuck stitch patterns are made. Even on the Duomatic which has a forty stitch repeat on the punchcard, panels of different textures can be worked right across the bed with no repeats. The unfailing rule with pushers is that a pusher that is in the upper working position (UWP) makes its needle knit. Those that are in the lower working position (LWP) will tuck, or slip or whatever is set on the relevant lock. The only other choice for pushers is the non working position (NWP) which means the pusher is behind the rail, out of work. Be careful about this one. If you have a needle in work but its pusher is in the non working position, it will behave as if the pusher were in the LWP i.e. it will slip or tuck etc.

ARROW KEYS

Arrow keys, another cause of confusion, work in conjunction with the pushers and all they do is reverse the position of the pushers. If the pushers were down in the LWP, they would come up. They are called arrow keys because there is a little arrow above each one. If the arrow key is pressed in, it will reverse the position of the pushers when the lock is moving in the direction of its arrow. On the Duomatic 80, both front and back locks have sets of arrow keys but on the E6000, there are no arrow keys on the front lock because the electronics take care of changing the position of the pushers on the front bed.

THE MACHINE KNITTER'S STRIPPER

Strippers (and I can assure you that I have heard every possible variation on every joke about them over the years) are what allow our machines to knit without weights. They work by pressing down on the work from above to knit the stitches off the needles as opposed to pulling down from underneath. The advantage of working without weights is that there is very little stitch distortion and if you happen to drop a stitch, it will just sit there waiting for you to pick it up instead of heading south like its bottom is on fire. In a previous life on a Japanese machine, many's the time I have chased a dropped stitch all the way to the cast on and never caught it. Result — one big ladder which, no matter how carefully is latched up, still shows. In general, orange strippers are used for double bed work and black strippers are used for single bed work. Orange strippers have a flat blade hanging down and this blade (blunt of course) presses on to the zig-zag of yarn that crosses the gap between the beds when knitting double bed fabric. This causes the stitches to be stripped off the needles. On single bed fabric, this zig-zag doesn't exist, so black strippers have a wheel that rolls along the heels of the stitches to take them off the needles. Don't allow this business of strippers and weights to cause you too much anxiety. Whilst the rule about strippers is usually correct, there are times when you will find that the 'wrong' strippers work better than the technically correct ones. Use them without feeling guilty — if they work, they are the right ones for the job. The same applies to weights — on the whole, our machines don't need them, but without a doubt there are times when a little bit of weight helps things along considerably. You can order the traditional type casting on comb and weights but I find the flat type claw weights are more than sufficient for the odd occasions that I want to use them. To be honest, I don't even own the other type. I would suggest that you get used to the machine for a bit before you rush out and buy weights. You may find that you never feel the need for them.

I think that sums up the main general differences between the types of machines. Next month I will be talking about yarn types and tensions which must be the one area I get the most questions about, bar none.

PICK OF THE PUNCH

is the newest CML title by Maggie Tarason in CML's art folio range. It contains all the designs suitable for 12 and 24 stitch punchcard machines from their existing artwork collections, from single motifs to borders, specifically for those of you who want to get positively punch-drunk! A huge collection for only £4.50 (including p&p)

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PPD, DesignaKnit and DeLuxe Paint disks available with these titles for £4.70 per disk (disks also available in other major file types, please phone for details IBM PCs or compatible only). Book purchase required unless you already have a copy of the title

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Cornish Fisherman Style Unisex Sweater

MACHINES: *These instructions are written for standard gauge punchcard machines with garter carriage and ribber*
YARN: *Forsell Super Software*
FIBRE CONTENT: *60% Wool, 40% Nylon*
COLOUR: *We used Navy (MC)*
STOCKISTS: *If you have any difficulty in obtaining this yarn, please write to T. Forsell & Son Ltd, Blaby Road, South Wigston, Leics LE8 2SG*

SIZES

To suit bust/chest 96[101:106]cm.
Finished measurement 112[117:122]cm.
Length 68[69:71]cm.
Sleeve seam 46.5[47.5:48.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Forsell Super Software
2 x 400g cones in MC.

MAIN TENSION

31 sts and 49 rows to 10cm measured over garter stitch patt (tension dial approx 6).
Tension must be matched exactly before starting garment.

ABBREVIATIONS

See page 42.

NOTE

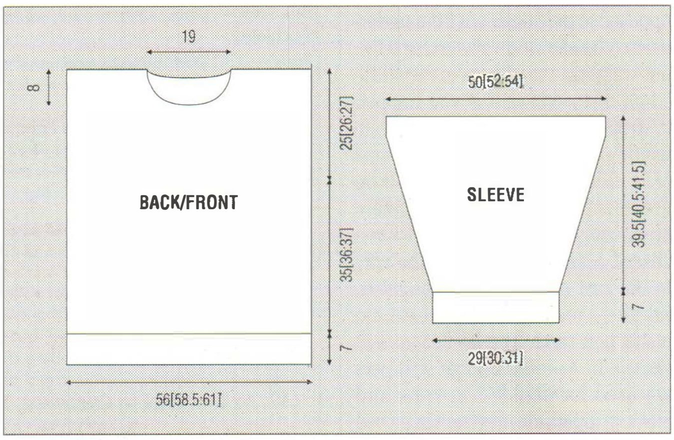
Knit side is used as right side.
Measurements given are those of finished garment and should not be used to measure work on the machine.

PUNCHCARD PATTERNS

Punch cards 1, 2 and 3 before starting to knit.

SPECIAL NOTE

When knitting Patt 3 in the largest size on front and back you may wish to block out incomplete patterns at armhole edges. To do this, when you have knitted three rows, you have a clear view of the edge needles to block out using the green cams.



BACK

With RB in position set machine for 2x1 (H) rib. Push 173[179:188] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 (H) rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-3/MT-3, K39 rows. Transfer sts to MB*. Inc 1[1:0] st. 174[180:188] sts. Using MT, K1 row. Insert punchcard 1 on first row.

RC000. Place garter carriage on machine and work in garter stitch throughout. Using MT, K until RC shows 166[170:174]. Place a marker at each edge. K6 rows. Dec 1 st at R. Insert punchcard 2 and K 28 rows. Insert punchcard 3 and K until RC shows 312[322:330].

SHAPE NECK

Note next row for punchcard. Using nylon cord, K all sts at L and 24 sts to R of centre '0' by hand, taking Ns down to NWP. Cont on rem sts at R for first side. Dec 1 st at neck edge on next and every foll alt row 5 times in all. K until RC shows 322[332:340]. WK.

Reset punchcard to noted row. Unravel nylon cord over 24 sts at R and 25 sts at L of centre '0' bringing Ns down to WP. WK.

Unravel nylon cord from sts at L bringing Ns down to WP. Reset RC at 312[322:330] and work L side to correspond with R.

FRONT

Work as given for back until RC shows 282[292:300].

SHAPE NECK

Note next row for punchcard. Using nylon cord, K all sts to L and 6 sts to R of centre '0' by hand, taking Ns down to NWP. Cont on rem sts at R for first side. K1 row. Cast off 6 sts at beg of next and foll alt row, K1 row. Dec 1 st at neck edge on next and every foll alt row 11 times in all. K until RC shows 322[322:340]. WK.

Reset punchcard to noted row. Unravel nylon cord over 6 sts to R and 7 sts to L of centre '0'. WK.

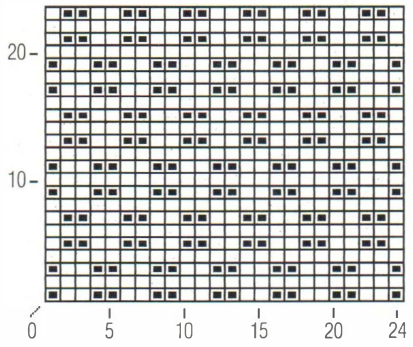
Unravel nylon cord from sts at L bringing Ns down to WP. Reset RC at 282[292:300] and work L side to correspond with R.

SLEEVES

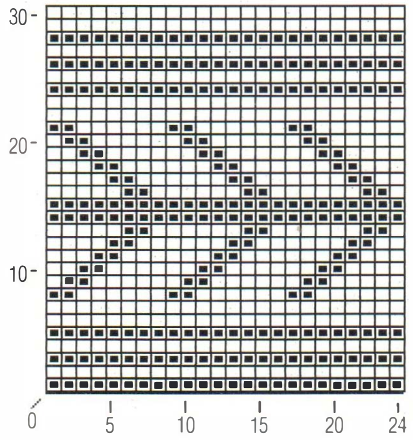
With RB in position set machine for 2x1 (H) rib. Push 89[92:95] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 2x1 (H) rib. CAR. Work as given for back to *. Using MT, K1 row. Insert punchcard 1 on first row.

RC000. Place garter carriage on machine and insert a three stitch edge cam at each edge. Work in garter stitch throughout. Using MT, K until RC shows 4. Inc 1 st at each end of next and every foll 5th row 33[34:36] times in all. 155[160:167] sts. K until RC shows 186[190:198].

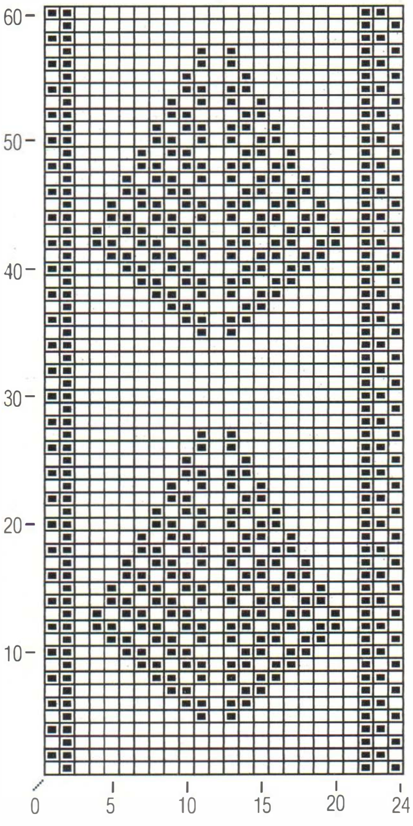
CARD 1



CARD 2



CARD 3



Place a marker at each edge. K6 rows. Insert punchcard 2. K28 rows and WK. Work second sleeve alike *but* reverse punchcard 2 — i.e. place in machine with wrong side facing you so that pattern on sleeve matches.

NECKBAND

Push 158 Ns to WP. Cast on using latch tool method (crochet cast on). Using MC and MT, K14 rows (st st). Push RB to WP. Transfer sts for 2x1 (H) rib (by transferring every 3rd st to RB, then pick up heel of adjacent st on MB and putting it on to the next N on RB — so this st is shared between two beds). Drop bed one stop, insert comb, return RB to WP and weight evenly. Using MT-3/MT-3, K16 rows. Transfer sts to MB. Using MT, K4 rows. WK or use garter bar to reverse work on the machine. Using T7, K1 row. WK.

ARMHOLE GUSSET

Work two alike

Cast on 3 sts using latch tool. K2 rows. *Inc 1 st at each end and K3 rows*. Rep from * to * until 21 sts in all. Inc 1 st at each end of next 2 rows. **Dec 1 st at each end of next row and K3 rows**. Rep from ** to ** until 5 sts rem. Dec 1 st at each end of next row. K2 rows. Cast off.

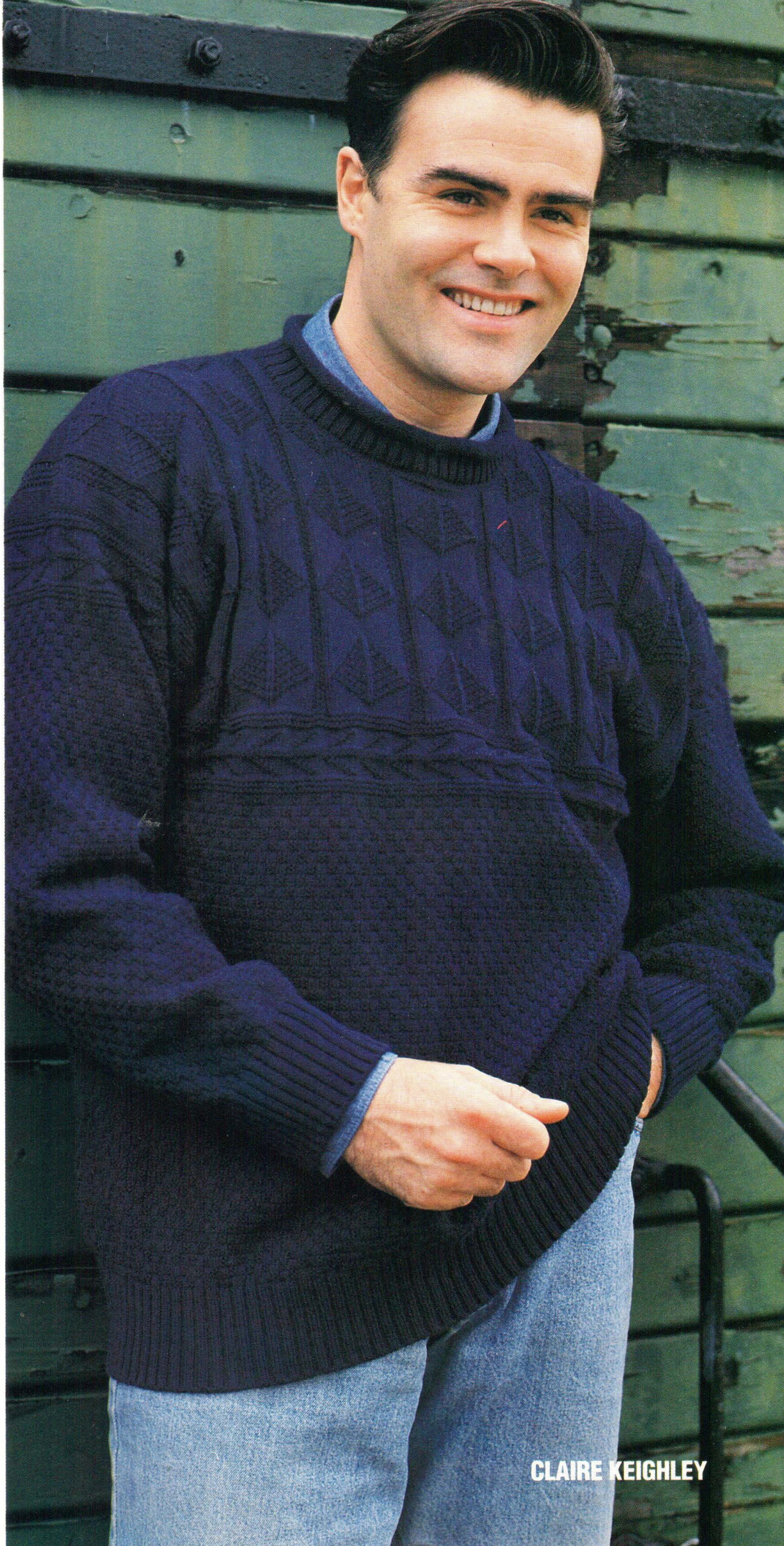
TO MAKE UP

With right side facing, pick up sts from below WY on one shoulder and hang evenly on to machine, push Ns forward so sts go behind the latches. With wrong side facing, pick up sts from below WY on corresponding shoulder and hang evenly along the row — all sts in needle hooks. Manually knit one set of shoulder sts through the other. Using T10, K1 row and cast off using latch tool.

Push 158 Ns to WP. With right side of work facing, pick up neck edge and hang evenly on to Ns, push Ns forward so sts go behind latches. With wrong side of neckband facing, pick up sts and hang evenly along the row — all these sts in N hooks. Complete as for shoulder join. Join second shoulder seam as given for first.

Push 155[160:167] Ns to WP. With right side facing, rehang armholes between pattern 2 on back and front evenly — sts behind latches. With wrong side facing, pick up sts from below WY at top sleeve and hang evenly along the row — sts in N hooks. Complete as given for shoulder seams.

Join neckband seam. Mattress stitch side and sleeve seams, fitting gussets in between markers. Give garment a light steam.



CLAIRE KEIGHLEY

Man's Electronic Fair Isle Sweater

SIZES

To suit chest 96-101[106-112:116:121]cm.
Finished measurement 113[123:131]cm.
Length 67[68.5:70.5]cm.
Sleeve seam 49[50.5:50.5]cm.
Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Colourmatch 4 ply Wool
1 x 500g cone in each of MC, A, B and C.

MAIN TENSION

30.5 sts and 37 rows to 10cm measured over Fair Isle patt after steam pressing (tension dial approx 8 ••).
Tension must be matched exactly before starting garment.

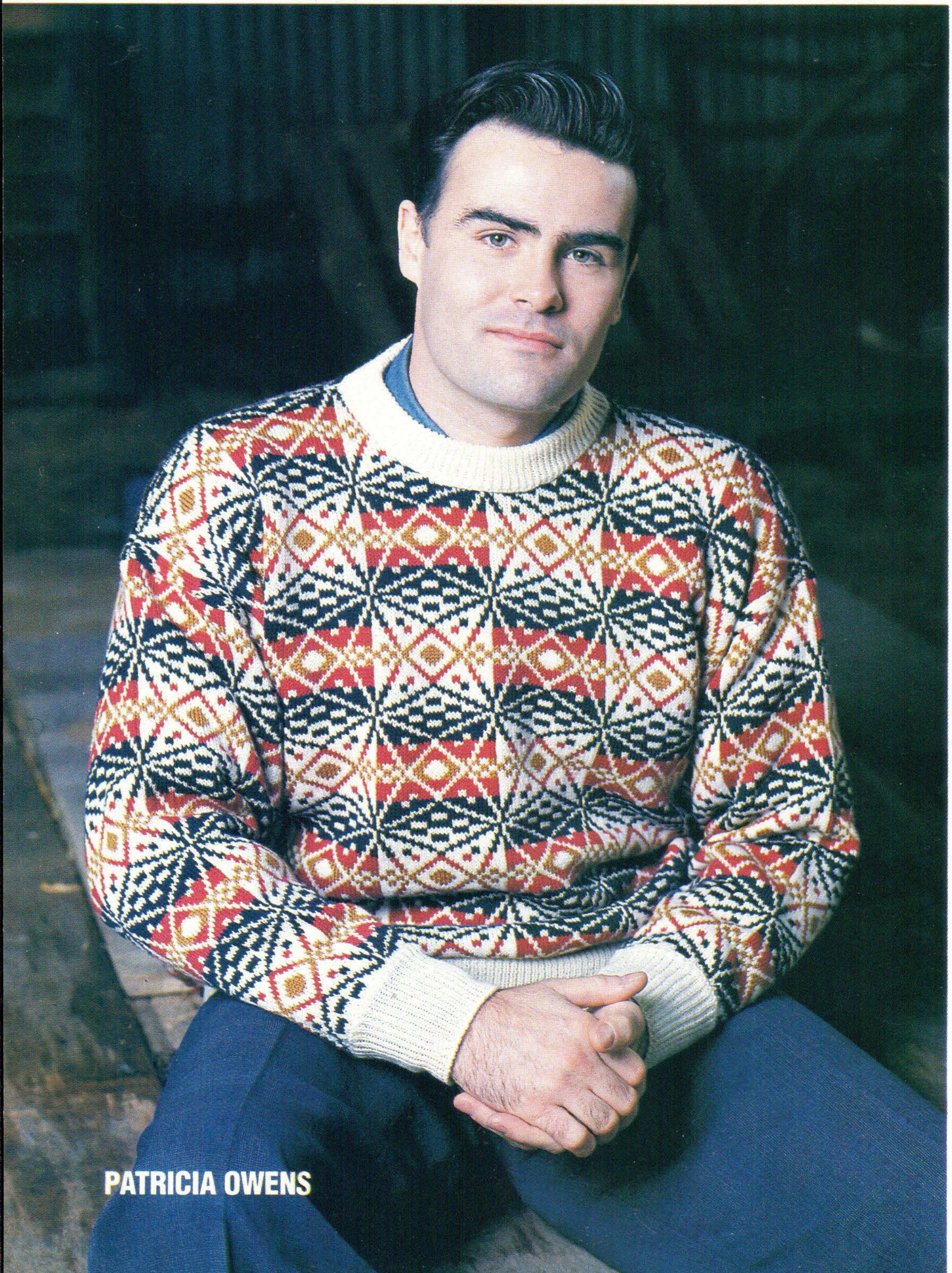
MACHINES: *These instructions are written for standard gauge electronic machines with ribber*
YARN: *Colourmatch 4 ply*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Cream (MC), Navy Shade 135 (A), Red Shade 88 (B) and Gold Shade 247 (C)*
STOCKISTS: *This yarn is available via mail order from Colourmatch Yarns, 62 Dell Lane, Biggleswade, Beds SG18 8LP*

ABBREVIATIONS

See page 42.

NOTE

Knit side is used as right side.


PATRICIA OWENS

Measurements given are those of finished garment and should not be used to measure work on the machine.

MYLAR SHEET

Mark mylar sheet/program patt before starting to knit.

PATTERN AND COLOUR SEQUENCE

Pattern worked in Fair Isle using MC in Feeder 1/A throughout, changing colours in Feeder 2/B thus:
* Using A, K8 rows
Using B, K5 rows
Using C, K6 rows
Using B, K5 rows
Using A, K8 rows*
Rep from * to * throughout.

BACK

With RB in position set machine for 1x1 rib. Push 173[187:199] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6••/MT-6••, K33 rows. Transfer sts to MB. Inc 1 st. 174[188:200] sts. Program patt. Using MT, set carr to select/memorise for patt and K1 row. RC000. Start and work in Fair Isle patt (see patt note) throughout. K until RC shows 214[220:228].

SHAPE NECK

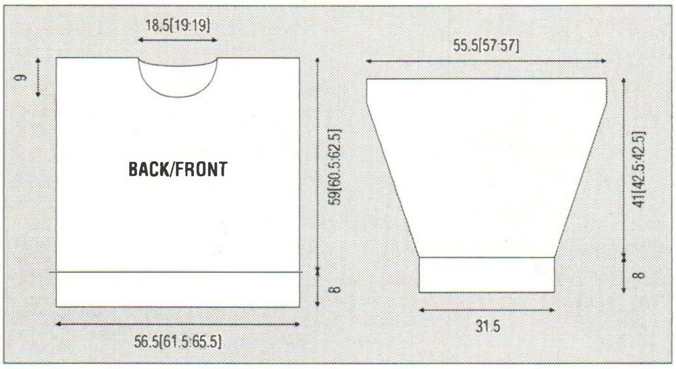
Note patt row and sequence position. Using nylon cord, K105[113:119] sts at L by hand, taking Ns down to NWP. Cont on rem 69[75:81] sts at R for first side. K2 rows. Using nylon cord, K10 sts at neck edge by hand taking Ns down to NWP. K2 rows. Using T10, st st and MC, K1 row. Cast off rem 59[65:71] sts loosely.
CAR. Unravel nylon cord over 69[75:81] sts at (far) L, bringing Ns down to WP. Reset patt to noted row. Set carr to select/memorise without K and take to L. Reset RC at 214[220:228]. Keeping colour sequence correct from noted position, work L side to correspond with R.
Unravel nylon cord over rem 56[58:58] sts and WK.

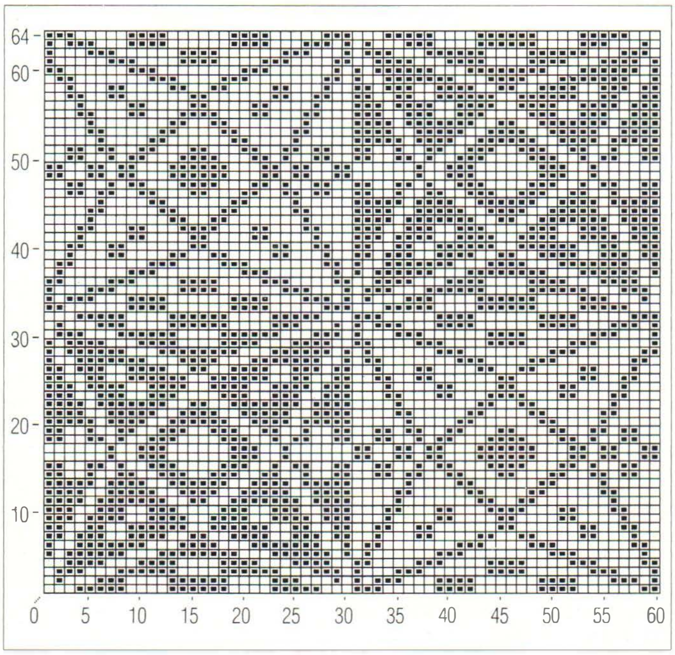
FRONT

Work as given for back until RC shows 186[192:200]. CAR.

SHAPE NECK

Note patt row and sequence position. Using a separate length of MC, cast off 20[22:22] sts at centre. Using nylon cord, K 77[83:89] sts at L by hand, taking Ns down to NWP. Cont on rem 77[83:89] sts at R for first side. K1 row. Dec 1 st at neck edge on next 6 rows. K1 row. Dec 1 st at neck edge on next





and every foll alt row 12 times in all. 59[65:71] sts. K until RC shows 218[224:232]. Using T10, MC and st st, K1 row. Cast off loosely.

CAR. Unravel nylon cord over rem sts at L, bringing Ns down to WP. Reset patt on noted row. Set carr to select/memorise without K and take to L. Reset RC at 186[192:200]. Keeping patt and colour sequence correct, work L side to correspond with R.

SLEEVES

Push 96[98:98] Ns to WP. Using WY and MT, cast on and K a few rows ending CAL. Program patt. Using MT and MC, set carr to select/memorise for patt and K1 row.

RC000. Start and work in Fair Isle patt (see patt note) throughout. K until RC shows 4. Inc 1 st at each end of next and every foll 4th row 37[39:39] times in all. 170[176:176] sts. K until RC shows 152[158:158]. Place a marker at centre and cast off loosely.

CUFFS

With RB in position set machine for 1x1 rib. Push 75[77:77] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6••/MT-6••, K33 rows. Transfer sts to MB. Using MT, K1 row. With wrong side facing, pick up sts from below WY at bottom sleeve and hang on to Ns dec 21[22:22] sts evenly along the row. Using MT, K1 row. Cast off loosely.

NECKBAND

Join right shoulder seam.

With RB in position set machine for 1x1 rib. Push 145[149:149] Ns on MB and corresponding Ns on RB to WP. Arrange Ns for 1x1 rib. CAR. Using MC, cast on and K3 tubular rows. Using MT-6••/MT-6••, K29 rows. Transfer sts to MB. Using MT-1, K1 row. With wrong side facing, pick up 56[58:58] sts from below WY at back neck and 35 sts from front side neck, 20[22:22] sts from centre front neck and 34 sts from front side neck and hang evenly on to Ns. Using MT, K1 row. Cast off loosely.

TO MAKE UP

Block and steam press pieces to correct measurements. Join remaining shoulder seam and neckband seam. Fold neckband in half to inside and slip stitch down. Set in sleeves, matching sleeve markers to shoulder seams. Join side and sleeve seams.

Lady's Tuck Rib and Fair Isle Cardigan for E6000

Illustrated on page 60

MACHINES: *These instructions are written for E6000 machines*
YARN: *Many A Mickle 4 ply Machine Washable Wool*
FIBRE CONTENT: *100% Wool*
COLOUR: *We used Amber (MC), Aran (A), Irish Navy (B) and Scarlet (C)*
STOCKISTS: *This yarn is available via mail order from Many A Mickle, Brier Hey, Mytholmroyd, Hebden Bridge, West Yorks HX7 5PF*

SIZES

To suit bust 81-86[91-96:101-106]cm.
Finished measurement 96[104:115]cm.
Length 60[61.5:63]cm.
Sleeve seam 42cm.

Figures in square brackets [ ] refer to larger sizes; where there is only one set of figures, this applies to all sizes.

MATERIALS

Many A Mickle 4 ply Machine Washable Wool
1 x 500[500:600]g cone in MC.
1 x 100g cone in each of A, B and C.
6 buttons.

MAIN TENSIONS

Diagonal rib: 27.5 sts and 58 rows to 10cm measured over patt (SS approx 5/5 = MT).

Tuck rib: (As used on sleeves): 27.5 sts and 59 rows to 10cm measured over patt (SS approx 5/5 = MT).

Single bed Fair Isle: 27.5 sts and 36 rows to 10cm measured over patt A (SS approx 7).

Tensions must be matched exactly before starting garment.

ABBREVIATIONS

See page 42.

NOTE

Knit side is used as right side.

Measurements given are those of finished garment and should not be used to measure work on the machine.

PATTERN NOTE

OFFSET RIB PATT B

Transfer sts and arrange pushers as shown in Diagram 1A.

Work from directions on Diagrams 1A and 1B.

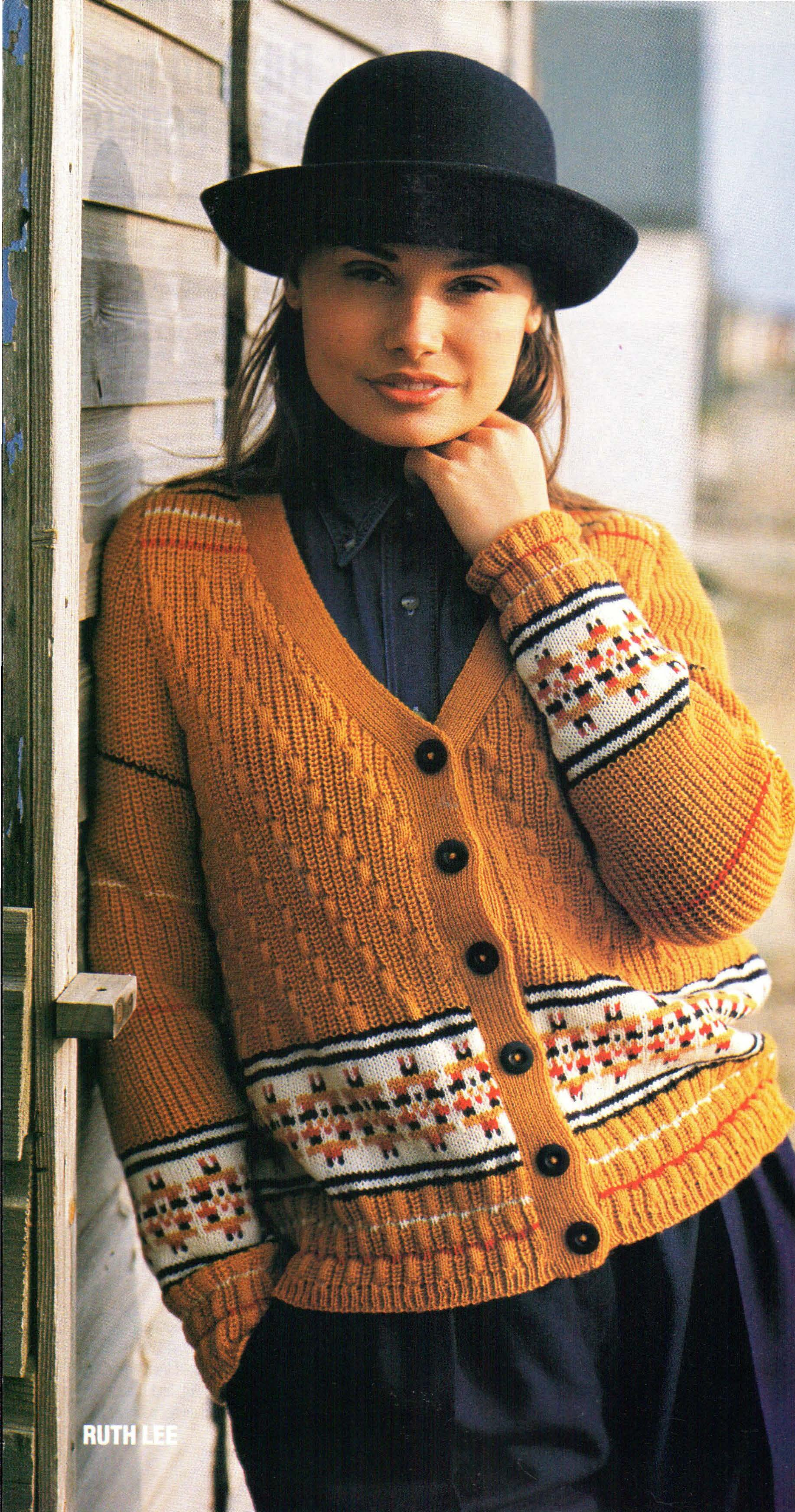
FAIR ISLE PATT A

Mark reader card for Fair Isle patt A (see Diagram 2) before starting to knit. Use Knitting Technique 176. Set locks -/LX. Work in colour sequence as shown in Diagram 2.

DIAGONAL TUCK RIB

Work as shown in Diagram 3.

Note that the pattern shifts 2 sts to L every 10 rows. Always start transferring sts from L edge. Both L and R edge sts remain static and do not count as patt sts.



RUTH LEE

BACK

Racking lever '0'. Handle up, orange strippers. Push 134[146:158] Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks N/N using T3/3 and MC, K1 row. Locks CX/CX, K3 rows.

RC000. Locks N/N T5/5, K6 rows. Transfer sts and work in offset rib patt as given in Diagram 1. When patt complete RC shows 42. Transfer BB sts to FB Ns. Black strippers. Set locks -/N. Using A, K2 rows. Using B, K2 rows. Using A, K2 rows. Start and work Fair Isle border as given in Diagram 2. When patt complete, RC shows 94. Set locks -/N. Using B, K2 rows. Using A, K2 rows. Using B, K2 rows. Transfer sts for position 1 diagonal tuck rib patt as given in Diagram 3. RC000 Using MC throughout, work in patt until RC shows 110.

SHAPE ARMHOLES

Cast off 10 sts at beg of next 2 rows. Cast off 6 sts at beg of next 2 rows. Cast off 4 sts at beg of next 2 rows. Dec 1 st at each end of next row. 88[100:112] sts. K (in patt) until RC shows 170. Transfer sts for 1x1 rib, arranging pushers as shown in Diagram 4. Work in patt as shown in Diagram 4, changing cols thus:

Using MC, K10 rows. Using C, K2 rows.
Using MC, K10 rows. Using A, K2 rows.
Using MC, K10 rows. Using B, K2 rows.
Using MC, K10 rows. Using C, K2 rows.
Using MC, K10 rows. Using A, K2 rows.
RC shows 230.

91-96cm size only

Using MC, K2 rows. Using B, K2 rows. Using MC, K2 rows. Using C, K2 rows. RC shows 238.

101-106cm size only

Using MC, K10 rows. Using B, K2 rows. Using MC, K4 rows. RC shows 246.

SHAPE SHOULDERS

All sizes: Continue in MC throughout. Cast off 5[6:7] sts at beg of next 4 rows. Cast off 4[5:6] sts at beg of next 4 rows.

Transfer FB sts to BB and cast off rem 52[56:60] sts loosely.

FRONTS

K a L and a R front, reversing all shaping details for second front and making sure that the Fair Isle border patt is continuous in line with the back border. Racking lever '0'. Handle up, orange strippers. Push 67[73:79] Ns on FB and corresponding Ns on BB to WP. Work in patt as given for back until RC shows 90 (on diagonal tuck rib patt).

SHAPE NECK

Dec 1 st at centre front on next and every foll 4th[5th:5th] row 5[28:28] times in all, K4[0:0] rows. Dec 1 st at centre front on next and every foll 5th[0:0] row 22[0:0] times in all. *At the same time* when RC shows 110.

SHAPE ARMHOLE

Cast off 10 sts at armhole edge on next row, K1 row. Cast off 6 sts at armhole edge on next row, K1 row. Cast off 4 sts at armhole edge on next row, K1 row. Dec 1 st at armhole edge on next row. Continue in patt as given for back until RC shows 230. Continue in MC throughout.

SHAPE SHOULDER

Cast off 5[6:7] sts at shoulder edge of next and foll alt row. Cast off 4[5:6] sts at shoulder edge of next and foll alt row. Transfer FB sts to BB and cast off rem sts loosely.

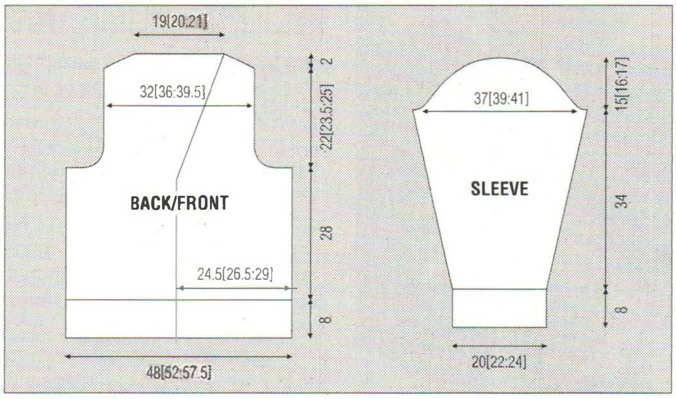
SLEEVES

Note: Sleeves are not symmetrical. Racking lever '0'. Handle up, orange strippers. Push 54[60:66] Ns on FB and corresponding Ns on BB to WP. Work in patt as given for back until RC shows 94 (the second stripe after the Fair Isle border), *at the same time* when RC shows 10, inc 1 st at each end of next and every foll 10th row 24 times in all. When patt complete to RC 94, transfer sts and set for patt as shown in Diagram 4. Keeping inc correct as set, using MC, K until RC shows 150. Using C, K2 rows. Using MC, K until RC shows 200. Using A, K2 rows. Using MC, K until RC shows 250. Using B, K2 rows. Continue in MC throughout. When inc complete 102[108:114] sts. K until RC shows 254 (K1 extra row for second sleeve). Place a marker on st nearest carr to denote front armhole edge.

SHAPE TOP

RC000. Cast off 4 sts at beg of next row. Cast off 2 sts at beg of next 7 rows. Dec 1 st at beg of next 17 rows, K1 row. *Dec 1 st at beg of next 2 rows, K1 row*. Rep from * to * once more. K1 row. Dec 1 st at beg of next 6 rows, K2 rows. Dec 1 st at beg of next 2 rows, K1 row. Dec 1 st at beg of next 3 rows, K2 rows. Dec 1 st at beg of next 2 rows, K1 row. Dec 1 st at beg of next 2 rows, K2 rows. Dec 1 st at beg of next 4 rows, K2 rows. **Dec 1 st at beg of next 3 rows, K2 rows**. Rep from ** to ** once more. Rep from * to * once more. Dec 1 st at beg of next 4 rows, K2 rows. Dec 1 st at beg of next row. Dec 0[1:1] st at beg of next 2 rows. Dec 2[1:1] sts at beg of next 4 rows. Cast off 2 sts at beg of next row. Cast off 2[1:1] sts at beg of next row. Cast off 3[2:2] sts at beg of next row. Cast off 8[2:2] sts at beg of next row. Cast off 7[2:2] sts at beg of next row (Small size ends here). Cast off 0[2:1] sts at beg of next row, Cast off 0[3:1] sts at beg of next row. Cast off 0[8:2] sts at beg of next row. Cast off 0[7:2] sts at beg of next row. (Medium size ends here).

101-106cm size only: Cast off 2 sts at beg of next row. Cast off 3 sts at beg of next row. Cast off 8 sts at beg of next row. Cast off 7 sts at beg of next row. Work second sleeve, noting difference in rows to reverse shaping.



OFFSET RIB PATTERN

DIAGRAM 1A

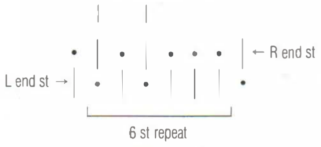
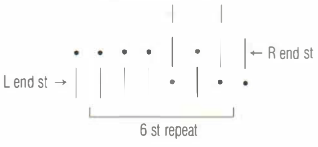


DIAGRAM 1B



T$\frac{5}{5}$ lock setting $\frac{AX\leftrightarrow}{N}$. Using MC, K10 rows. Lock setting $\frac{N}{N}$. Using C, K2 rows. Transfer sts as shown in Diagram 1B.

Lock setting $\frac{AX\leftrightarrow}{N}$. Using MC, K10 rows. Lock setting $\frac{N}{N}$. Using A, K2 rows. Transfer sts as shown in Diagram 1A.

Lock setting $\frac{AX\leftrightarrow}{N}$. Using MC, K10 rows. Lock setting $\frac{N}{N}$. Using B, K2 rows.

DIAGRAM 2

Fair Isle Border (Pattern A)

Knitting Technique 176. Use patt as drawn. Lock setting $\frac{-}{LX}$.

Colour Sequence: K2 rows B, K2 rows A, K2 rows C, K2 rows A, K2 rows MC, repeat these 12 rows 3 times in all. K2 rows B, K2 rows A, K2 rows C, K2 rows A.

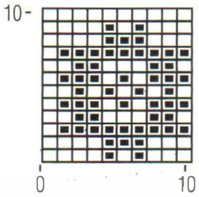
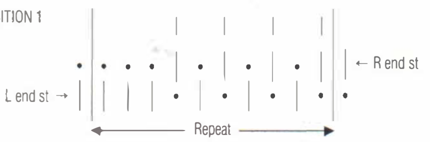


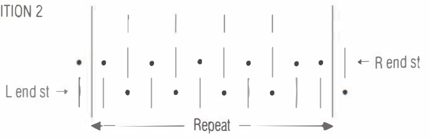
DIAGRAM 3
DIAGONAL TUCK RIB PATTERN

Handle up. Racking lever '0'. Orange strippers. T$\frac{5}{5}$ lock setting $\frac{AX\leftrightarrow}{N}$ throughout.

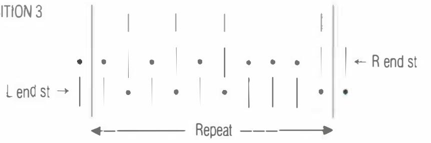
POSITION 1



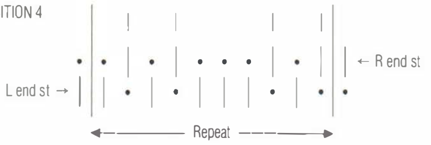
POSITION 2



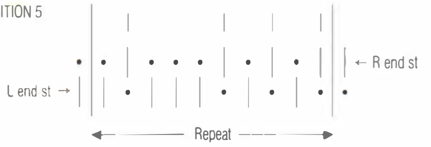
POSITION 3



POSITION 4



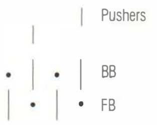
POSITION 5



Rearranging Ns and pushers as shown, work in sequence:
*Position 1, K10 rows. Position 2, K10 rows. Position 3, K10 rows.
Position 4, K10 rows. Position 5, K10 rows*.
Repeat from * to * until RC shows 170.

DIAGRAM 4

Locks setting $\frac{AX\leftrightarrow}{N}$ throughout



BUTTON BAND

Racking lever '0'. Handle up, orange strippers. Push 20 Ns on FB and corresponding Ns on BB to WP. Arrange Ns for 1x1 rib. Locks N/N, T3/3 using MC, K1 row. Locks CX/CX, K3 rows. RC000 Locks N/N, T3/3, K390 rows, placing a marker every 30 rows. WK.

BUTTONHOLE BAND

Work as given for button band, working vertical buttonholes, 6 rows deep when RC shows 5, 30, 60, 90, 120 and 150. Work buttonholes using the BX/LX settings, manually working the pushers to lower and upper working position as necessary.

TO MAKE UP

Neaten all loose ends. Carefully block and press to correct measurements, taking care not to over press the tuck rib patterns. Mattress stitch or backstitch shoulder seams. Set in sleeves matching back sleeve with back armhole and front sleeve with front armhole. Join side and sleeve seams. Using mattress stitch, sew on button and buttonhole bands, using markers to match them for length. Start at the bottom centre front and sew to centre back, unravel any excess band. Bind off using a tapestry needle and join bands neatly. Gently press all seams on the wrong side. Sew on buttons to correspond with buttonholes.

THE AMERICAN TOUCH

Joyce Schneider takes us from problems to pattern ideas on the garter carriage this month

PUNCHCARD RESTART

How to restart a punchcard machine after electrical interruption or after repairing an error:

If power is turned off on the G-carriage while it is operating it can be restarted by pushing the green button and continuing to work. Don't be afraid to turn the G-carriage off. Since you are working on a punchcard machine you only have to push the green start button to continue.

If you detect an error on the row you are knitting, stop the G-carriage and lock the punchcard. Remove the G-needle and bring the G-carriage back to the beginning of that row. Replace the G-needle. Rip back to the beginning of the row to remove the error. Take up the yarn and start the G-carriage. When it begins to knit that row, release the punchcard lock and continue knitting.

If you detect an error somewhere else in the work, you can often repair it with the double ended latch tool. If you cannot repair it with the double ended latch tool, it is easiest to remove the fabric from the needle bed, rip back past the error, rehang the fabric and begin again. It will be necessary to restart the punchcard on the proper row. Keep track of the number of rows and lock the punchcard in place. As you look at the punchcard in the machine you will notice that the row you can see on the punchcard is NOT the row that you will need to start knitting. To check that you have set to the proper row, you will need to roll the punchcard back SEVEN rows (which is the pattern lead for all Brother punchcard machines). Look at that row and see if it is the row on which you need to begin. If not, find the proper row and roll the punchcard until it is right at the line on the punchcard slot (so that if you were to roll down the punchcard by one more line you would not be able to see it). When you are satisfied that you have lined up the correct row, roll the punchcard forward by SEVEN rows and lock the card. Remember that the G-carriage is knitting and memorising the *current* row as it is knitting. Take up the yarn and start the G-carriage. When it begins to knit, release the punchcard lock and continue knitting.

ELECTRONIC RESTART

How to restart an electronic machine after electrical interruption or after repairing an error:

If power is turned off on the G-carriage *only* while it is operating it can be restarted by pushing the green button and continuing to work. Don't be afraid to turn the G-carriage off. As long as the power is not shut off on your electronic machine there will be no problem.

If you wish to turn off your electronic machine for the day, you can finish the row that the G-carriage is knitting and then move it off to the end of the needle bed and past the magnet mark in the same direction it had been travelling. Leave it in that position until you are ready to knit once more. By doing this you will be assured that the carriage will properly pass the magnet mark when it is turned on for the next use. If the magnet mark is not passed, the pattern will stick on one row and the program will not advance at the beginning of each row during the course of the knitting. It is always necessary to bring the G-carriage outside the magnet mark each time power to the electronic machine is to be interrupted.

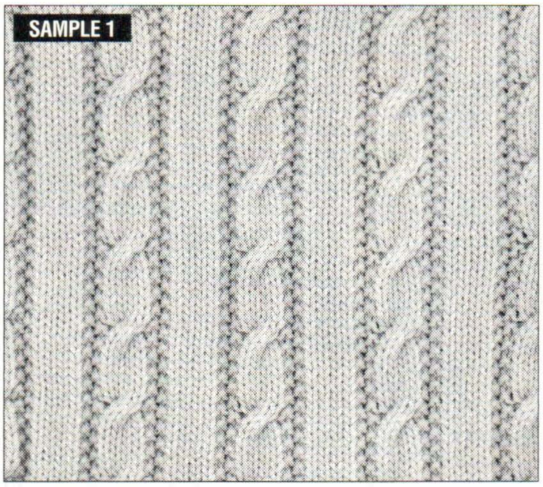
But suppose something happens during the course of knitting like an error or a power interruption that might cause the carriage to stop at mid row. When power is restored the machine will remember what row it was knitting, but will have to be reset with the magnet mark to advance the pattern as you continue knitting.

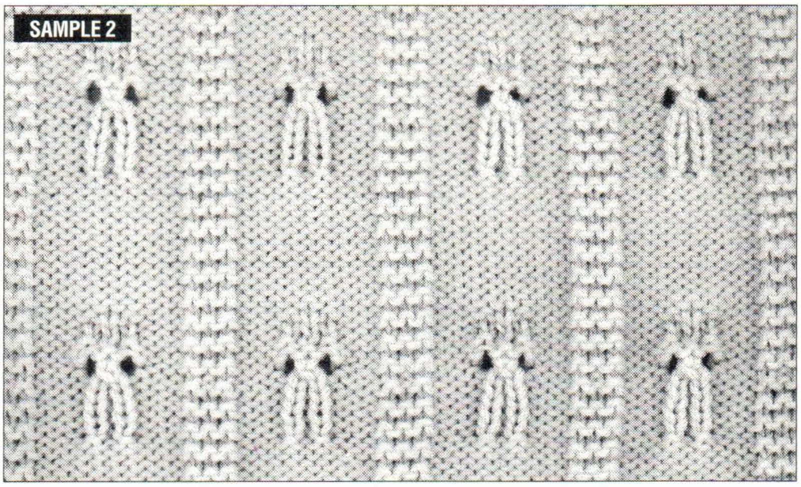
Remove the G-needle and bring the G-carriage back to the beginning of the row, making sure that the carriage is outside the magnet mark. Replace the G-needle into the G-carriage. Rip out the partial row to remove the error and take up the yarn. Reprogram or use the row scroll arrows to rest the row. Pass the G-carriage over the magnet mark and bring it to the work. Press the green button and begin knitting.

If you detect an error somewhere else in the work and you cannot repair it with the double ended latch tool, it is easiest to remove the fabric from the needle bed, rip back past the error, rehang the fabric and begin again. Once the error has been repaired take the G-carriage outside the magnet mark. Then reprogram to the proper row. Pass the G-carriage over the magnet mark and bring it to the work. Press the green button and begin to knit.

LACES AND CABLES

When designing laces and cables for the G-carriage it is essential that special attention be paid to the way the program is designed. When stitches are transferred for making the holes forming lace or crossed when making a cable, those stitches are distorted to one side and the target stitch for the G-needle is reduced in size. Fabrics containing laces and cables are best worked with the wrong side of the work facing the knitter. The stitches distorted in the making of lace or cables are best worked with the wrong side of the work facing the knitter. The stitches distorted in the making of lace or cables must be knitted by the bed needle on the row following the distortion as a purl stitch. It is much easier for the bed needle to handle this operation than for the carriage needle. The needles containing these twisted or doubled stitches might be slightly out of line making them difficult for the G-carriage needle to pick up. On the row after the twist, check





for dropped stitches and replace any dropped stitches on to their needle manually if necessary.

TYPICAL CABLE DESIGN

Diagram 1 (Sample 1) shows a pattern for a typical cable. There are groups of four purl stitches separated by three stitches in seed (moss) stitch. Like cables made by other means, the first twist is done after knitting half the number of the cable's repeat. In this case the cable is twisted every 10 rows so our first cable is twisted after row 5. When I did the sample for this pattern I twisted the cable in every other section of four purl stitches. A more heavily cabled pattern may be formed by twisting a cable in *every* four purl stitch section. Twisting cables can and does change gauge. The more cables in a piece, the narrower it will become. Be sure to cable all swatches in the same way the finished fabric will be cabled.

REDUCING STRESS!

If more than five stitches are involved in the making of a cable, the stitches of the cable should be knitted through by hand with a separate strand of yarn after turning and before the next carriage pass. This operation adds another row within the cable area and reduces the stress placed on the needles during the cable operation. If it is possible, twist the cable so that the stitches on top lie in the same direction the carriage will move after the cable is twisted. On the row after the twist, check for dropped stitches and replace any dropped stitches on to their needle manually if necessary.

A HAPPY 'ERROR'

When I first inquired about the possibility of making lace patterns with the G-carriage I was told it was not possible; that every working needle *must* contain a stitch. I was heartbroken. I had hoped to make some of the lovely patterns from my hand knitting library with the G-carriage. One day while working on a garment the G-carriage dropped a stitch. When it came back on the next row it picked up the empty needle and placed a loop of yarn on it just as the main carriage does when knitting the first row after a lace transfer. I thought: "If it works when I don't want to do it, maybe it will work when I want to do it" and so I started a swatch, making holes manually with my transfer tool. It soon became obvious that the G-carriage would, indeed, fill in stitches after these transfers had been made and I began making beautiful G-carriage fabrics, incorporating transferred stitches to make lace. When making lace patterns I normally do the lace transfers by hand. If the fabric contains a *lot* of lace transfers it is possible to make programs both for the lace carriage and for the G-carriage. I usually make them on separate programs or punchcards and reprogram the pattern after each carriage change. Remember that only one carriage may be engaged into the timing belt of the machine at any one time. Since both of these carriages automatically engage the timing belt when they are placed on to the machine it is necessary to completely remove one when the other is being used. I generally place a snack tray or small table beside the machine on the right so that I have a place to set the G-carriage while using the lace carriage. Setting the G-carriage out on to the lace rails is very dangerous and may result in damage if the G-carriage should fall.

When doing lace patterns be sure that all empty needles are placed to B-position after the transfers have been made. Be sure that each empty needle fills in after the first row following the transfer. If not, then pick up the loop from the missed stitch and place it on to the empty needle manually.

LACE BOW PATTERN

Sample 2 (Diagram 2) is a simple pattern for little lace bows. Knit 12 rows. *Place stitches 6 and 8 of each 12 stitch repeat on to needle 7. Knit 24 rows*. Repeat from * to * for the pattern.

Next month, Joyce has more lace designs, plus garter stitches with beading and bobbles!

DIAGRAM 2
LACE BOW PATTERN

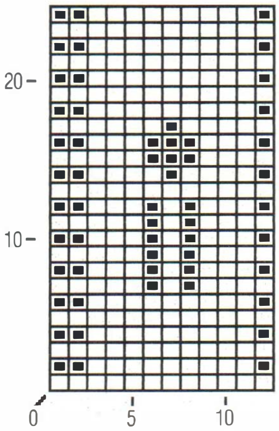
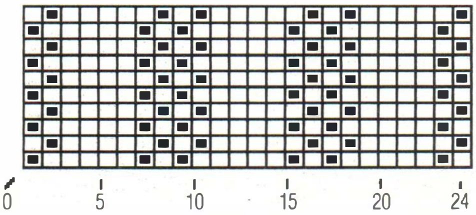


DIAGRAM 1 TYPICAL CABLE PATTERN



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BOOKS, BYTES & STITCHES

Enjoy a guided tour of the latest in books, stitch designs, patterns and software with Val Slater

DISC DESIGNS

Islamic Designs is the title of a new stitch pattern disc for DesignaKnit users by Jan Francis. An enthusiastic and authoritative DesignaKnit user (you may have met her demonstrating the system at one of the national shows this winter), the stitch pattern selection on this disc shows off her design abilities. We show a thumbnail selection from the collection, but the range is quite diverse — there are 38 new stitch patterns in all. Amongst the designs are several of stylized birds — some quite large; animal figures; formal and informal patterns which remind you of Islamic tiles, plus some motifs and all-over Fair Isles which are based on or incorporate florals. A small printout of each pattern is supplied with the disc — a useful reference. I thought the disc good value at £5.95. It is available from Jan Francis Knitwear, 140 St Asaph Road, Brockley, London SE4 2EN.

CALLING MAGICOLOR LOVERS

Pattern Books 18 and 19 from Denys Brunton Designer Yarns are full of easy knit designs, many of which use the popular combination of Delux and Magicolor yarns. Book 18 gives new life to the sideways knitted jacket, with a version combining slip stitch and Fair Isle. This pattern book also has a tab fronted and collared garter stitch sweater, a lace twinset, a sleeveless top with a particularly pretty petal pattern neck finish as well as some attractive Fair Isle designs (for men as well as women). In Book 19 there is a variation on the popular sideways knitted jacket — this time it is a waistcoat, with an optionally co-ordinated sweater. Another sweater features musical notes and another autumn (or spring — choose the appropriate Magicolor) leaves. A tartan tunic is likely to be a great favourite with all ages. There are 12 designs in each book and pattern discs for these stitch patterns are also available (for Brother disc drive or DesignaKnit users). The books cost £3.25 each and the discs £3.50. You should find both books and discs at your local stockist, but if you have any difficulty locating them, then contact Denys Brunton Designer Yarns, Moorland Mills, Law Street, Bradford Road, Cleckheaton, West Yorks BD19 3QR.

KNITTING MATTERS

'Knitting Matters' is the name of a machine knitting school run by Ishbel Sherriff and its name now features prominently on her first book. Entitled *Knitting Matters — Patterns Made Easy — Dropped Shoulder Jumpers* is not just a book of basic designs for sizes 86 — 106cm bust/chest, but also a knitting course for beginners. The essential fundamentals such as tension squares, working different types of welts using a range of casting on techniques; increasing; decreasing; working various styles of neckbands and sewing up are clearly explained and important aspects illustrated with clear line drawings. The garments are not just stocking stitch, there is a Fair Isle border and all-over Fair Isle design, a tuck stitch sweater and a single motif pattern. Techniques for working the patterned garments are given where they are required throughout the pattern instructions. The stitch designs are all suitable for 24 stitch punchcard machines and are printed to scale. This means that your blank card can be positioned over the drawing and the punchcard markings quickly and easily transferred. The spiral binding of the book and clear, good sized print are little extras which make the format easy to use. Ishbel has written the book to augment her successful correspondence courses, but it looks like an extremely useful guide for any new knitter (whether taking a course or not). *Patterns Made Easy* costs £6.99 and is available direct from Ishbel Sherriff, Knitting Matters, 18 North Loch Road, Forfar, Tayside DD8 3LS. You can also contact her at this address for full details of her correspondence courses.

FUN CHILDREN'S KNITS

Maggie Andrews has turned her attention to fun children's knits in her latest pattern book *Bramwell Toybox Sweater Collection*. Each of the drop shoulder sweaters (which have a choice of long or short sleeves) feature three-dimensional motifs with pockets that contain removable mascot dolls! There are motifs for many children's interests, including trains (complete with driver and passengers), policemen in a veteran car chase, hot air ballooning, a yacht race, a fire engine and crew — even a pram race. Punchcard owners will be pleased to note that all the patterns can be worked on 24 stitch punchcard machines. All the garments are sized to suit the range of 51 — 71cm chests and can be knitted in Bramwell Fine 4 ply or Bramwell's Savannah cotton (taking them across the seasons nicely). *Bramwell Toybox Sweater Book* should be available from your local Bramwell stockist (priced at £3.99). It can also be obtained by mail order, direct from Mrs M. Andrews, 79 Hookfield, Harlow, Essex CM18 6QQ (£4.35 inc p&p). Maggie's earlier books, *Skirts and Tops*, *All Seasons Suits* and *Summer Wardrobe* are also still available from her at the same price.

TUCK PATTERNS ON DISC

Angela Gordon has a new stitch pattern disc for tuck stitch designs available in a variety of formats. They can be used with DesignaKnit, System 90 Intoshape, Creation 6, Brother disc drive, or as PCX files — however, you must specify which format — and disc size you need when ordering. The 35 stitch designs include some two and three colour patterns and the stitch patterns vary in size from 8 stitches through to a giant 192 stitch repeat! A chart of pattern numbers with stitch and row details, plus a miniature printout representing each design makes it easier to find what you are looking for on the disc. However, you really need to knit some samples to see the true fabric, tuck designs can be difficult to represent in a two-dimensional format — they definitely lose something! The disc costs £5.95 (don't forget to specify size and format) from Angela Gordon Knitwear, 29 St Helen's Road, Sandford, Wareham, Dorset BH20 7AX.

DESIGN RANGE FROM KATE ARKLEY

When Kate Arkley showed her designs at Hastings show last year they aroused quite a lot of interest. Her styles are deceptively simple (to wear), but have interesting patterning and finishing details that take them a step above the 'ordinary' category. Happily Kate's designs are now available by mail order. Her latest garments include a sideways knitted slip and Fair Isle sweater set for him and her called *Alex* and *Gwendoline* — an evening or day suit with a long line Fair Isle edged top and pleated skirt. She also has two books of designs. *MixMatch Raglans* is a collection of tops and cardigans featuring different sleeve or front inserts. There are five basic garment shapes in this collection which can be varied by a set of approximately five different insets. The insets range from 'e' wraps with rouleau cord to blister slip stitch and lace and picot. *Simply Skirts* is the title of her second collection. There are some extremely classy styles here, including stocking stitch with weaving; slip stitch pleats; weaving and slip stitch in a straight style and a panelled design also in slip stitch. Kate includes the all important finishing guide, which can make or mar a knitted skirt, as an integral part of clear garment instructions. *Alex* and *Gwendoline* cost £1.75 (+25p p&p); *MixMatch Raglans* costs £3.95 (+40p p&p) and *Simply Skirts* costs £4.95 (+40p p&p). All designs, plus a list of other patterns available, can be ordered from Kate Arkley, 3 The Vinery, Winscombe, Avon BS25 1AN (Tel. 0934 843634). Kate also sells part kits for some of the designs. These consist of the pattern and contrast yarn — enabling the knitter to select their own base yarn — details of the kits are available direct from Kate.

QUICK, AND EXCLUSIVE TRIMMINGS

McCalls Craft leaflet range offers some novel ideas for trims which are quickly and easily made and very wearable on, or with your knitwear. *Rick Rack to Roses* shows some delightful uses for the humble rick rack braid. It is basically used to make floral trims, which in turn are assembled into floral motifs to make a range of items which include pins and brooches through to button covers. *Frosted Lace and Pearls* gives instructions for 14 different jewellery designs. However, some of the necklaces would make a wonderful motif trim around a neckline, the brooches and earrings delightful small trims in their own right. The motifs are made from pieces of lace, with beads (individual and by the yard), cords, ribbon, satin roses and even feathers adding special touches. McCalls Craft leaflet range should be available at your local McCalls stockist, craft or embroidery shop and in some larger department stores. If you have any difficulty in obtaining copies, contact Jan Metherell, McCall Pattern Distributors Ltd, PO Box 27, Athey Street, Macclesfield, Cheshire SK11 8EA.

ELECTRONIC DESIGN BOOKS FROM SILVER REED

A new set of pattern design books, published by MK publications, is now available from all good Silver Reed stockists. The stitch patterns are designed for use on all four Silver Reed modular electronic machines — i.e. the SK830 fine gauge, SK840 standard gauge, SK860 DK gauge and SK890 chunky gauge. Happily, other electronic owners will also be able to use the designs as separate instructions are given for the garments in each gauge of machine and stitch repeats vary from 12 through to 60 stitches (although the majority are large rather than small).

Book 1 *The Floral Collection* includes drop shoulder garments in the size range common to all three — 20 inch to 50 inch chest/bust. Sweater designs often feature mixed Fair Isles, such as a large bulrush design which is used as a deep body border with a yoke and sleeves in a small repeating bulrush head pattern. Single motif options are also excellent with a selection of four bold and detailed flower stems or bunches. All the patterns are clearly printed to mylar scale, making drawing out your pattern sheets an easy job.

Book 2 *Folk Fair Isle* includes set in sleeve patterns, with the same range of garment options as Book 1— cardigans or sweaters, 'V' or round necklines. Stitch designs range through American Indian designs, Roman emblems, Chinese ornamentation, Egyptian motifs, Persian inspirations, Celtic creations, Greek expressions and Elizabethan style. There just has to be at least one of the ethnic ranges to please everyone.

Festive Fun is the title of Book 3, which features raglan patterns. Themes run throughout the year, with motifs and repeating stitch patterns for every event from Valentine Day to Christmas and birthdays to Hallowe'en.

The same (Bramwell) yarns are used in each book, so stitch designs from one can be used on a garment shape from another, making this an extremely versatile garment and stitch pattern collection. Garment instructions are written in an easy to follow 'ladder' style and should be simple enough for many beginners to follow, whilst more advanced knitters will want to 'plough right in' and mix and match designs and stitches! The books cost £3.95 each. Should you have any difficulty in obtaining them, contact Silver Knitting Machines Ltd, Unit 1, 10 Wandle Way, Willow Lane Industrial Estate, Mitcham, Surrey CR4 4TE.

A selection of designs from *Islam* — the new DesignaKnit stitch pattern disc from Jan Francis Knitwear
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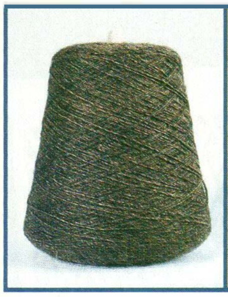
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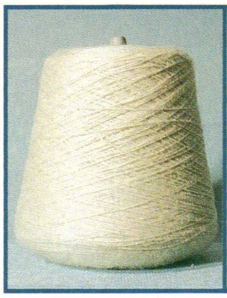
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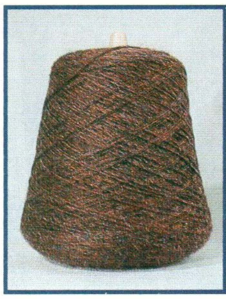
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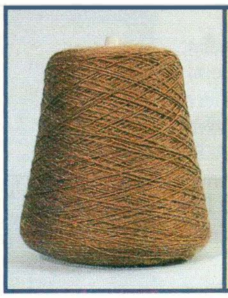
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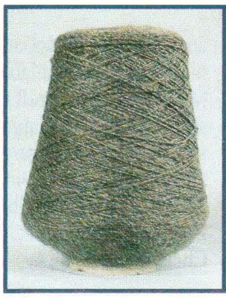
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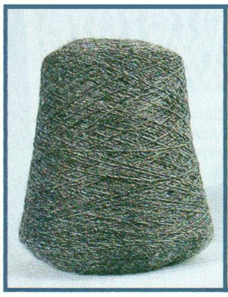
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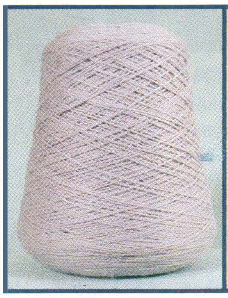
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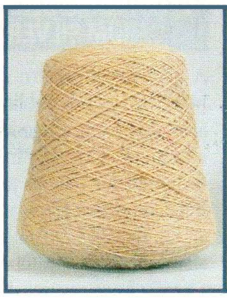
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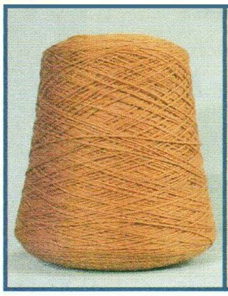
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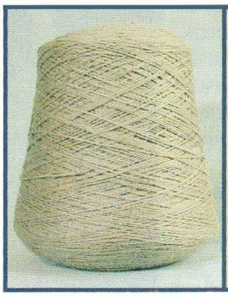
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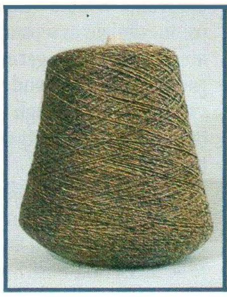
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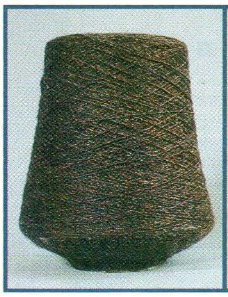
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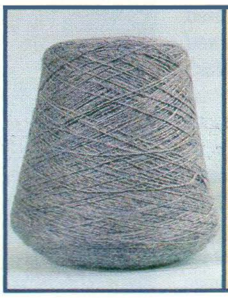
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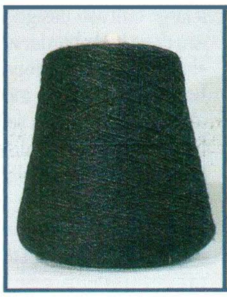
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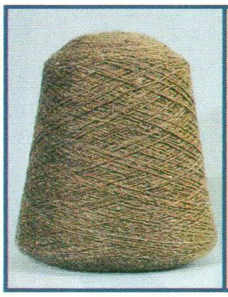
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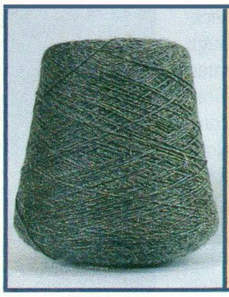
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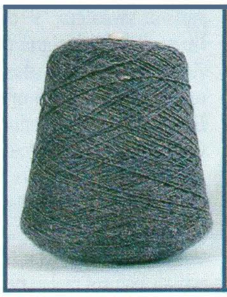
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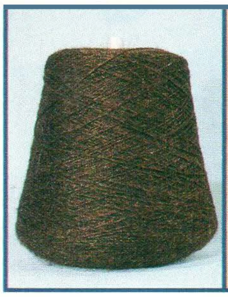
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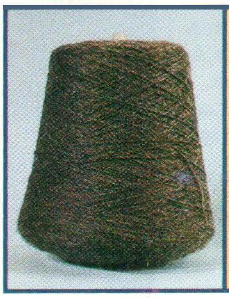
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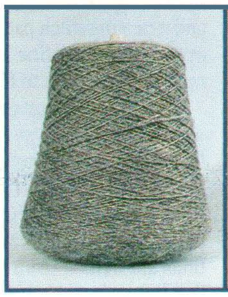
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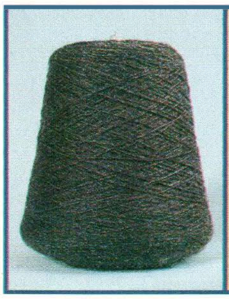
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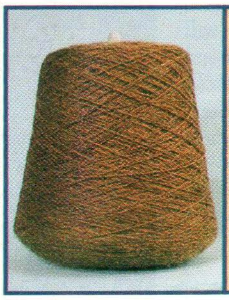
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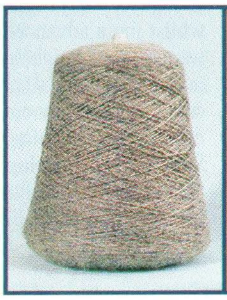
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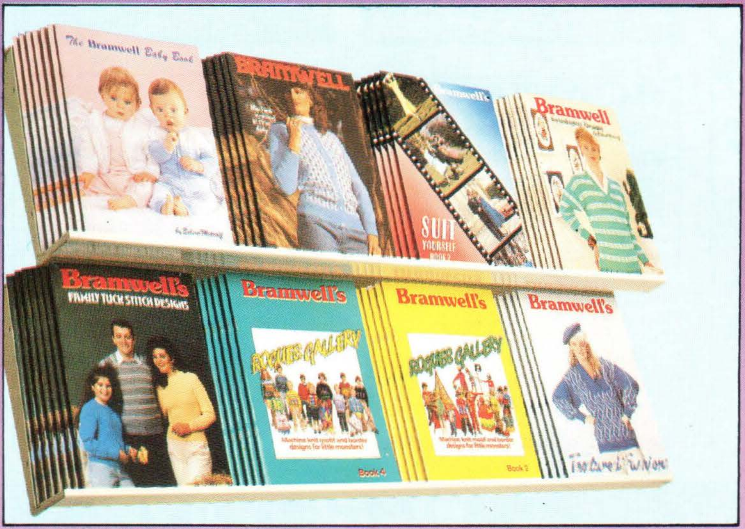
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